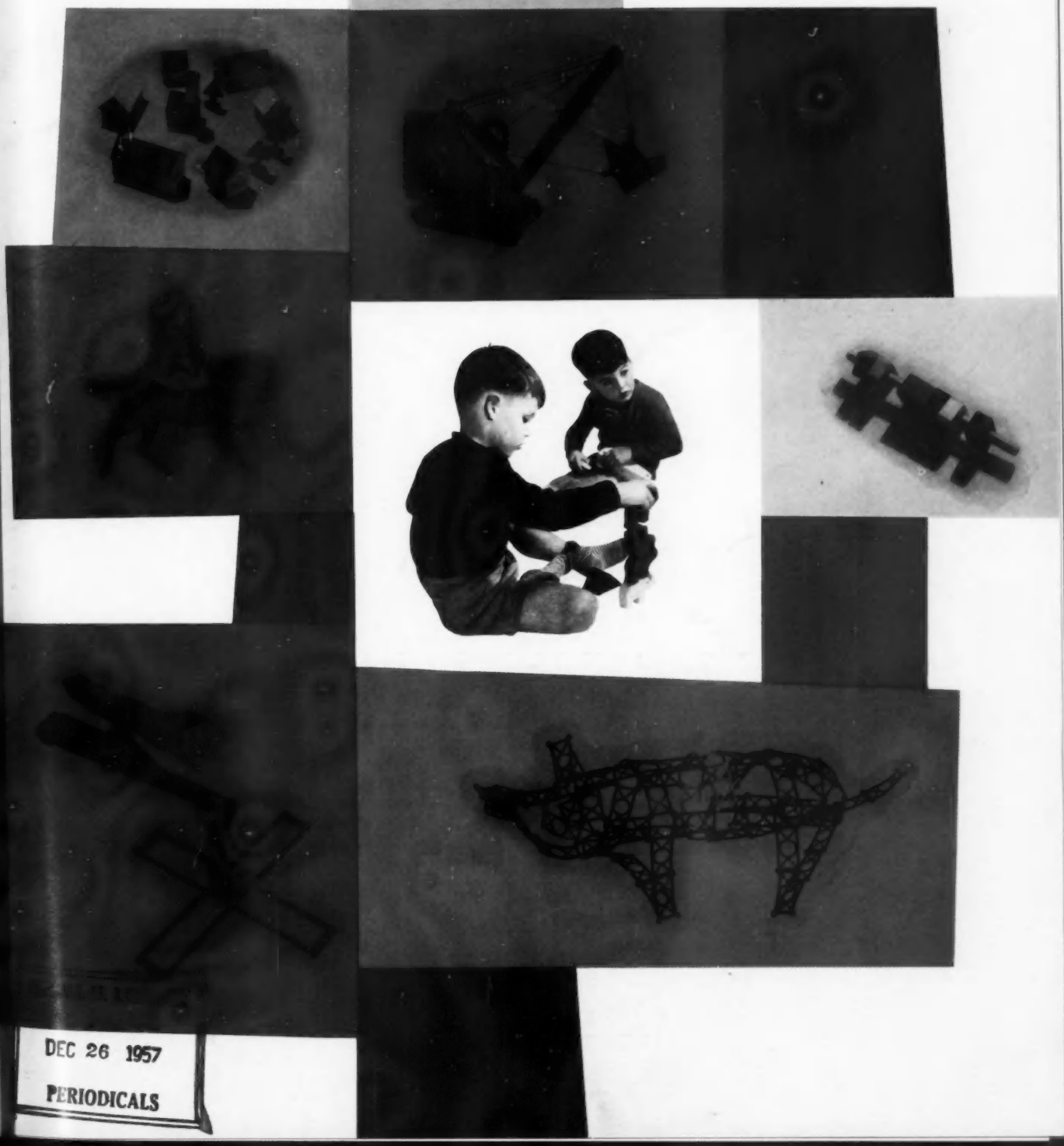
Ws.D462

The Council of Industrial Design

December 1957 No 108 Price 3s

# Design



DEC 26 1957
PERIODICALS

## TUBULAR STEEL LIGHTING COLUMNS

This artist's impression shows the A.4 road near London Airport. A section of this important highway is illuminated by lanterns mounted on S & L tubular steel columns. Several of the other major approach roads to the air terminal are similarly equipped. Large numbers of S & L steel columns are also being used for extensive lighting systems inside the airport, one of the busiest and most up-to-date in the world. S & L columns are aesthetically pleasing, durable and unobtrusive. They are also noted for their strength and reliability and the designs meet the majority of present-day requirements. The columns cover a variety of outreaches and the bracket arms can be adapted for all lanterns.

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*A Floral Wallpaper for the Espresso Bar. Haywards "Nasturtium" No. 1067. Drawing by Jane Shannan.*

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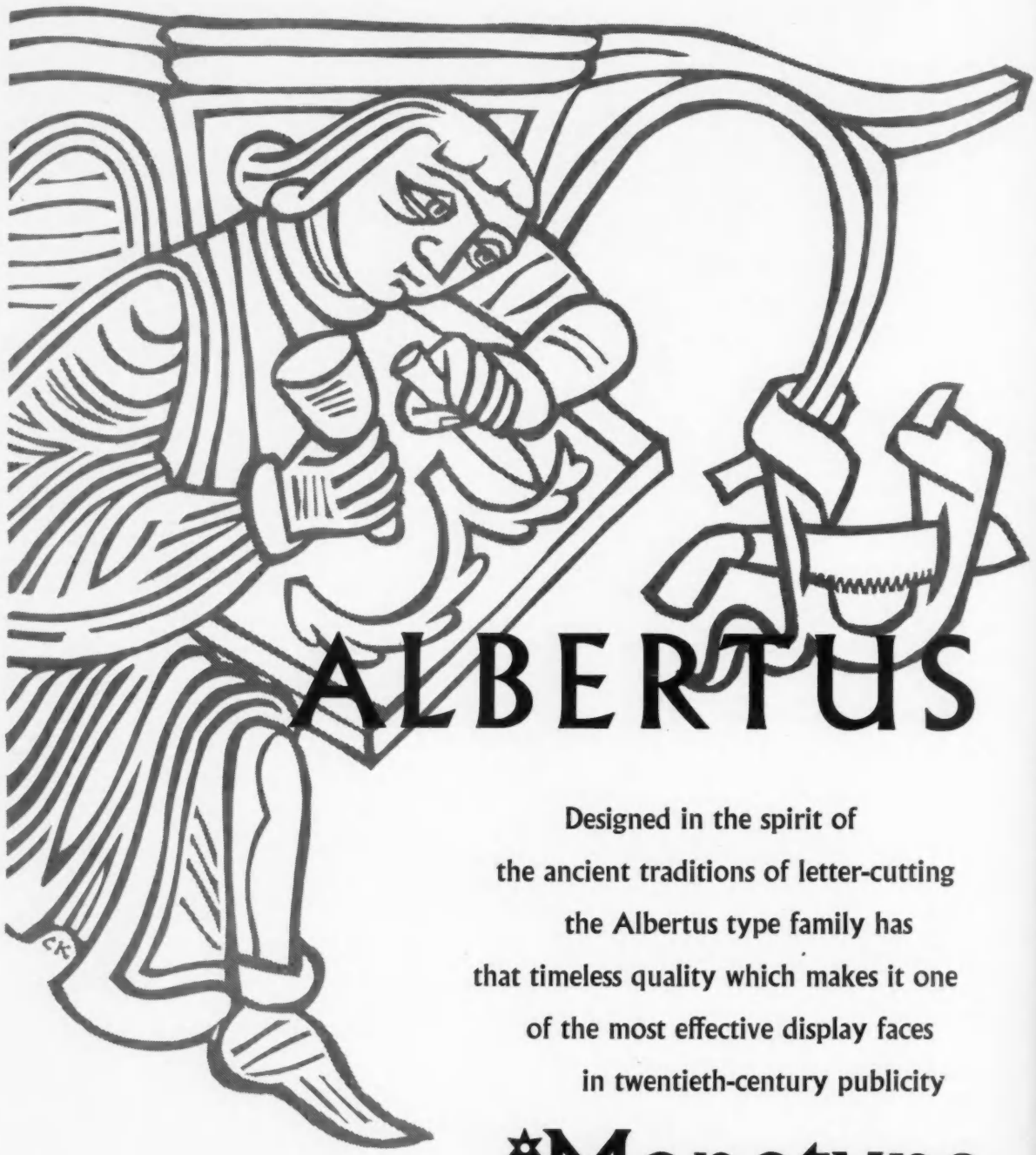

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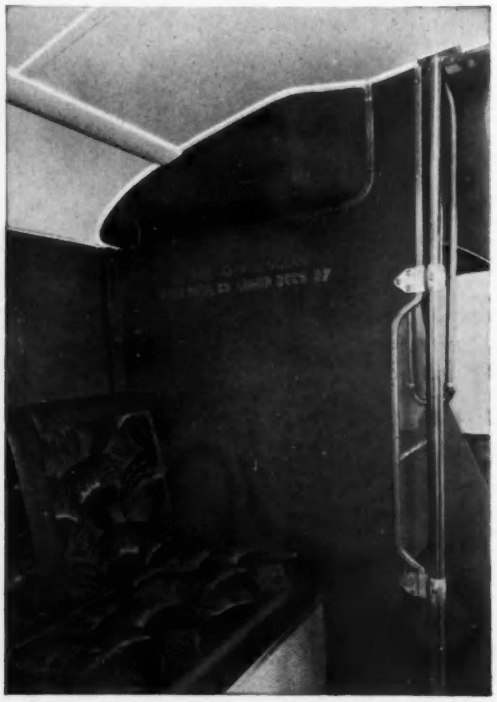

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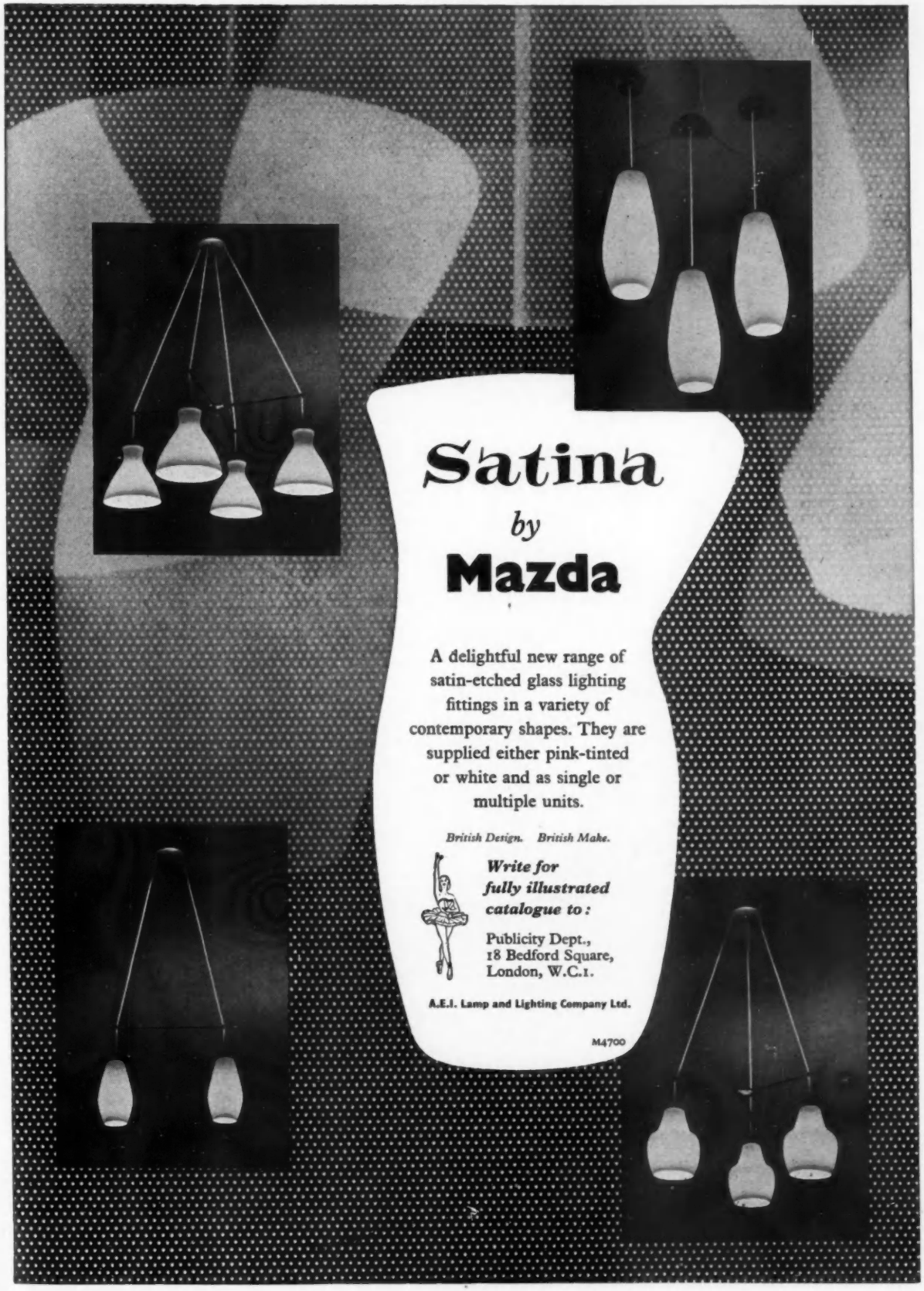
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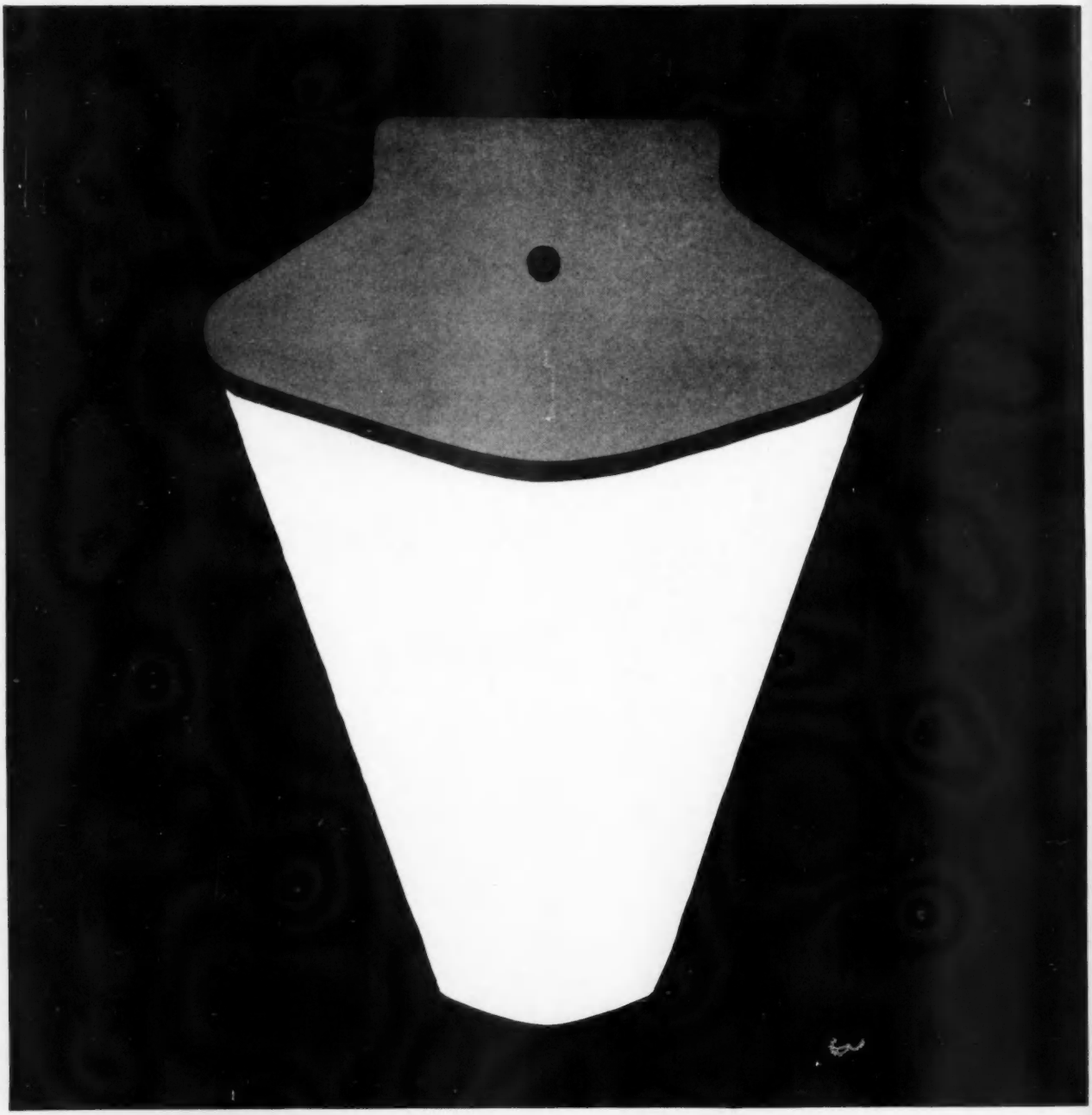

SIEMENS EDISWAN

This is the Siemens Ediswan Congress fluorescent lighting fitting. It is approved by the Council of Industrial Design for inclusion in Design Review and was one of the first ever to be exhibited at the Design Centre. This is the lighting fitting chosen for the new Trades Union Congress Memorial Hall.
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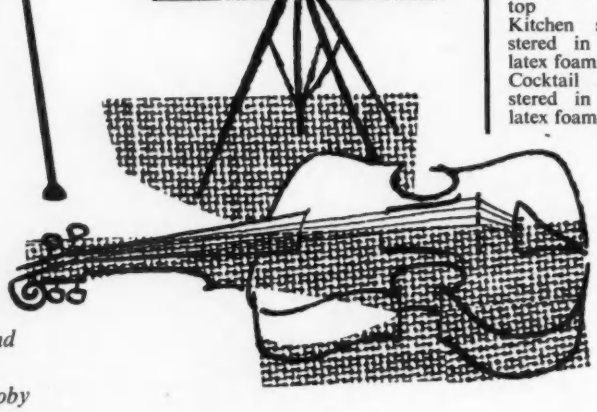

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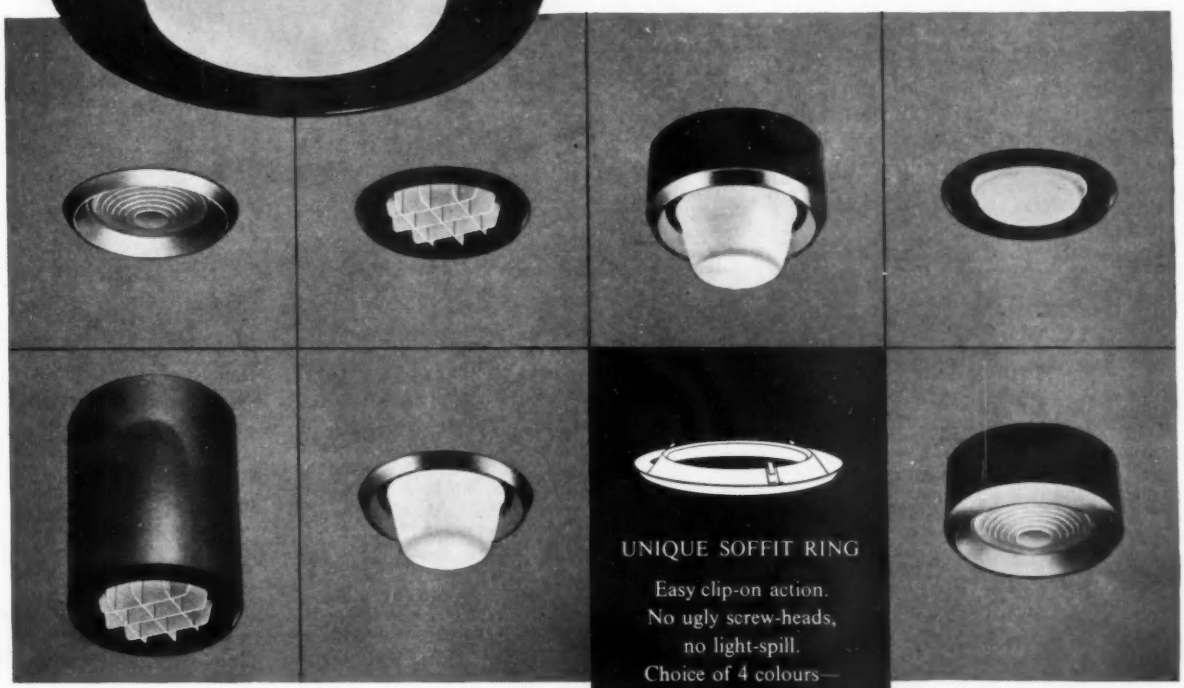

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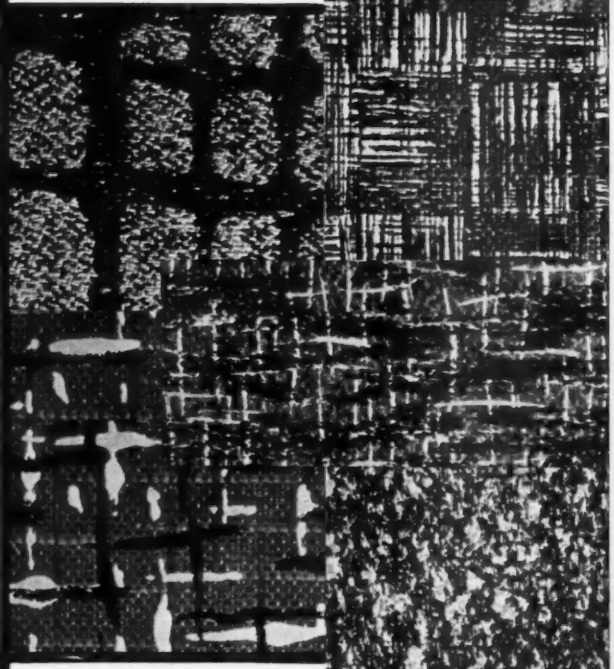

An appreciative eye will find much of interest in the Texturide range of vinyl coated furniture coverings. Tibor Reich, F.S.I.A., has created eight designs — each offered in a wide variety of brilliant colours.

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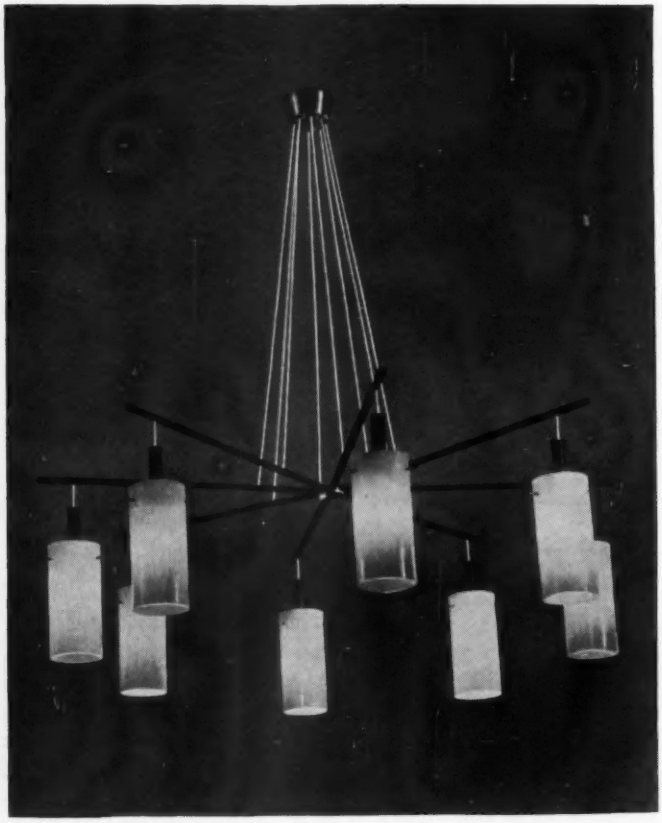

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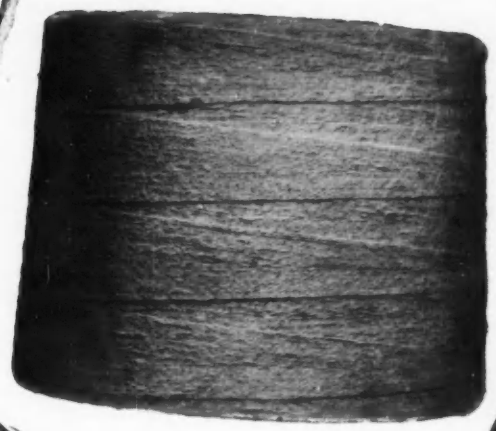

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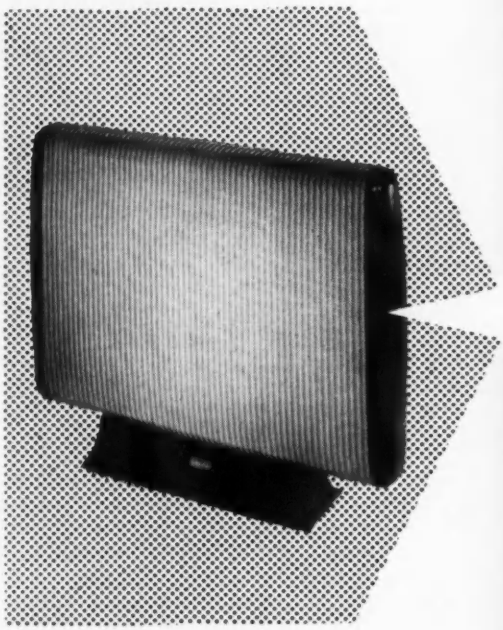
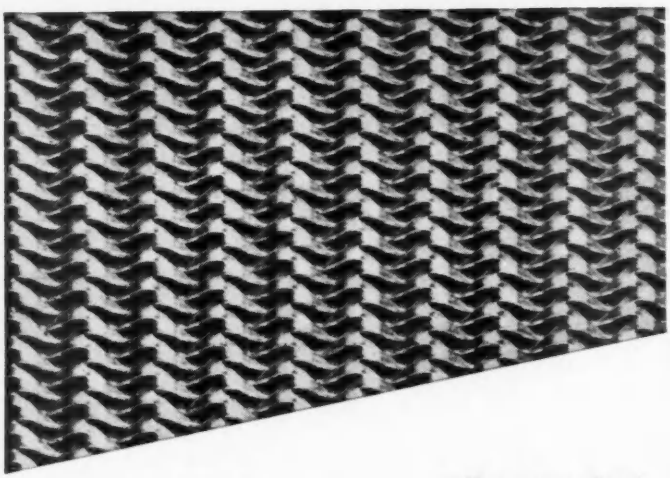
DESIGN 108

*Creda Capri heater by Simplex Electric Co. Ltd.*





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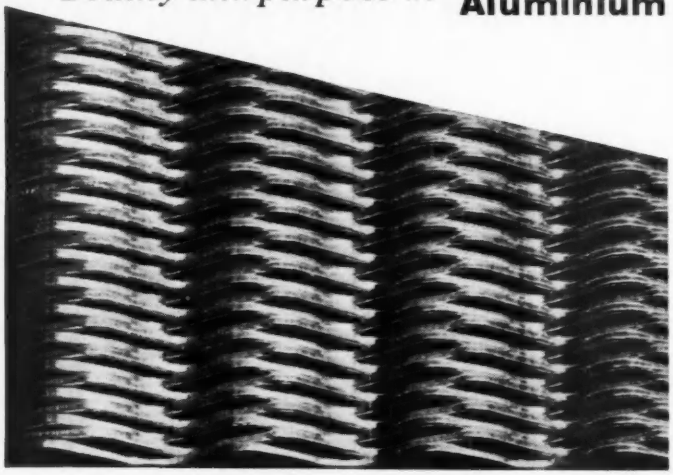

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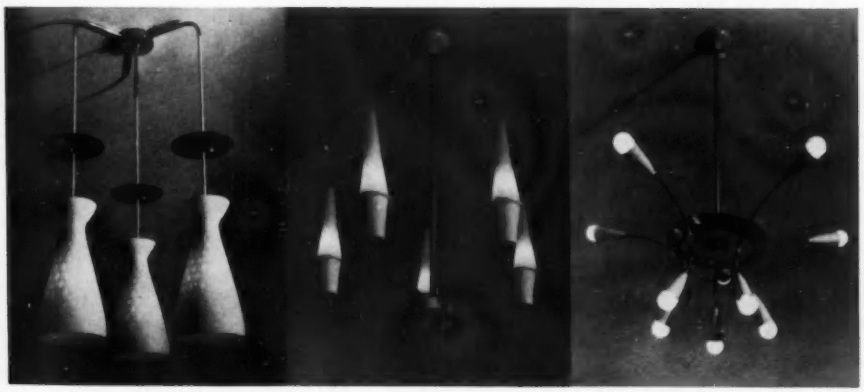

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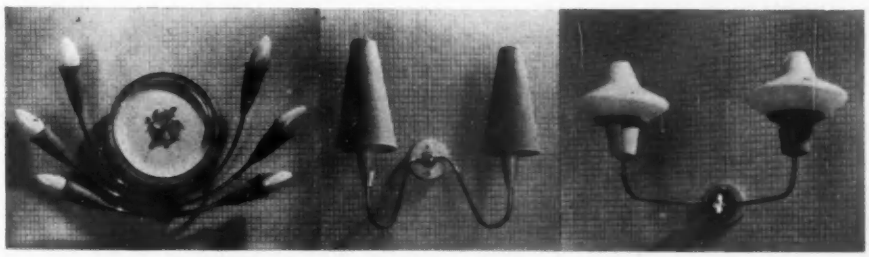

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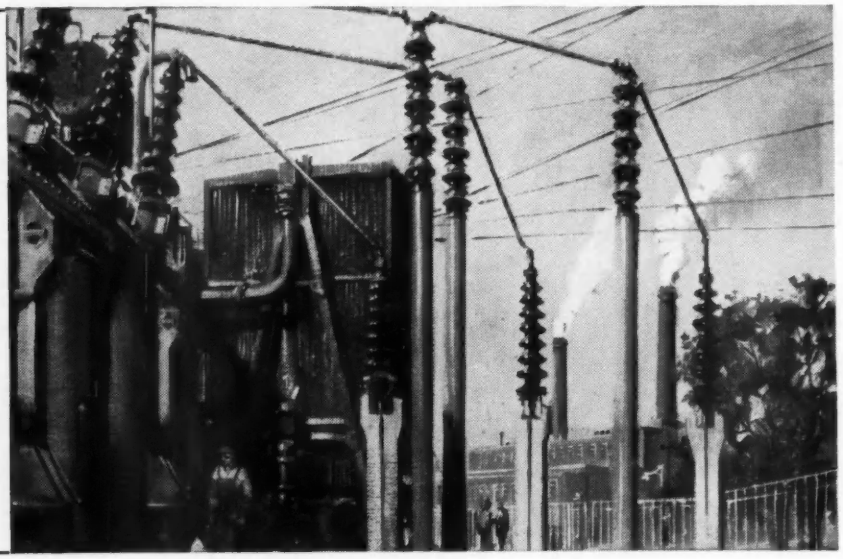

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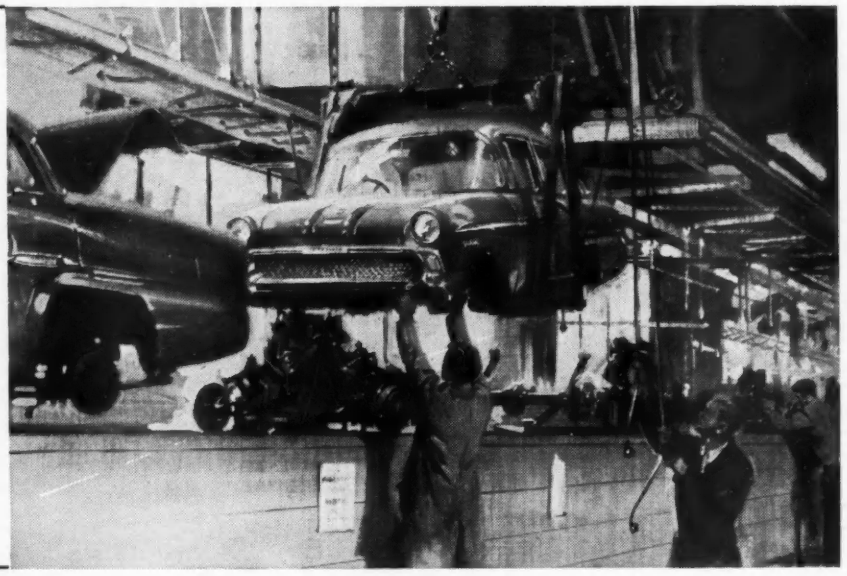

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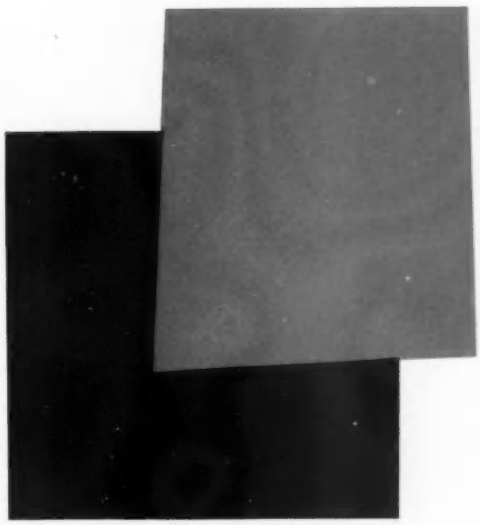

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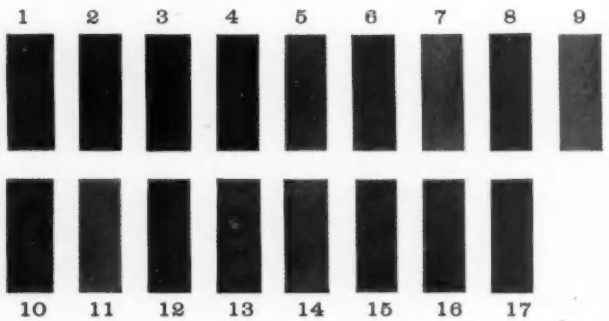


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Number 108

December 1957

# Design

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EDITOR *Michael Farr*

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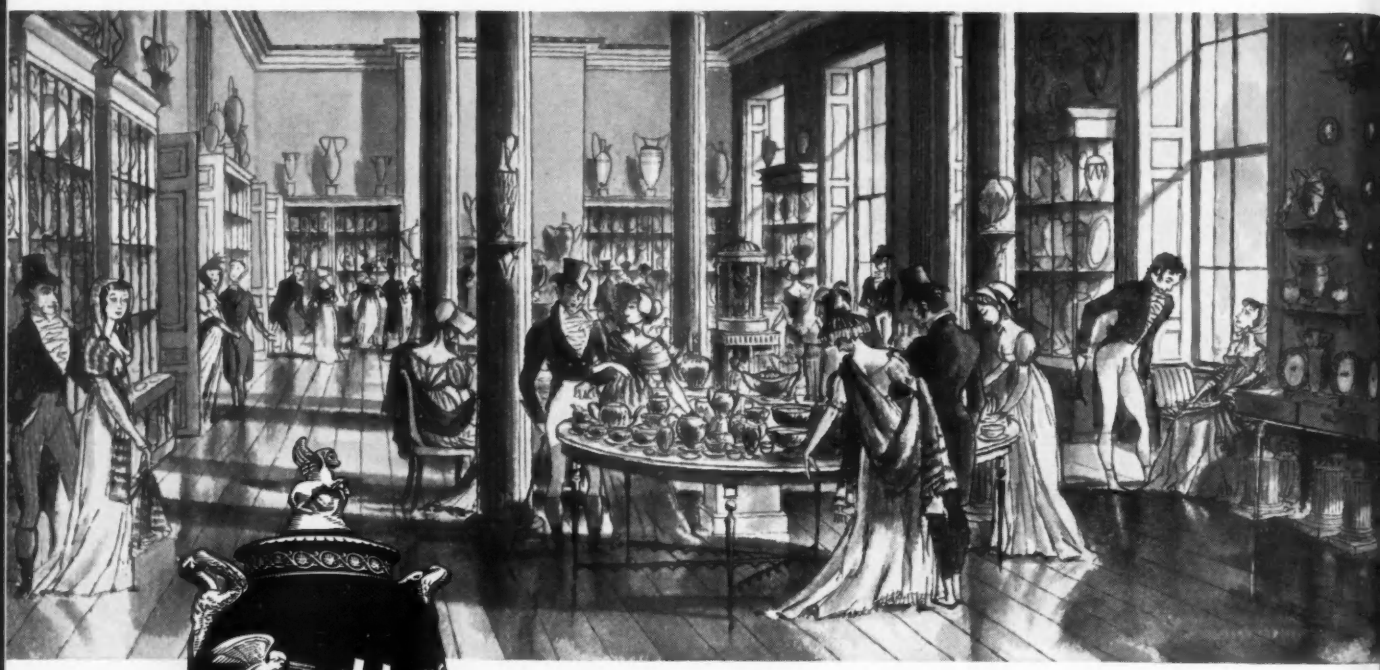
*PROFILE OF A CREATIVE MIND*

# *No. 6* Potter

*Josiah Wedgwood (1730-1795) has been described as the first potter to have combined good design with industrial processes. Wedgwood's cream-coloured earthenware was the forerunner of all good tableware while his Jasperware is a Connoisseur's delight.*



Wedgwood's mental powers and artistic perception were far in advance of his time. He had a love for original experiment which was not always appreciated or welcomed by his conservative rivals. Wherever possible, Wedgwood applied his cultivated taste for ornamental art in an endeavour to modify the crude, if decorative, treatment that characterised English potteries of the 18th Century. Though he may have lost the individuality of the rougher pottery, Wedgwood replaced it with beauty and utility — lids fitted, spouts poured, handles could be used. It is said that Wedgwood was a mere employer of artists who translated their designs into clay, but he was more. He could adapt and invent, faculties which revealed themselves in new materials and methods, and the origination of new forms.

*In I.C.I., creative minds are constantly searching for new products and processes, and for improvements to existing ones.*

ICI

# Please, Father Christmas . . .

IF SANTA CLAUS were at our beck and call, or better still if we were Father Christmas, what would we carry in our sack? What gifts would we make to British industry, what presents for our masters? Certainly, for every large company, a design director equipped with all the taste, tenacity and tact that such rare birds need, and for every small company access at reasonable rates to competent consultants. Certainly, too, a typographer all round to prevent for ever the export of brochures, leaflets and catalogues bearing the stamp of indifference and inefficiency. Perhaps, too, a polyglot translator to ensure that our sales talk is immediately comprehensible to our foreign customers.

To our architects, of course, a host of patrons who are aware of their own times, and to the patrons a body of architects with eyes firmly focused on their estimates. To our designers free hands to explore new manners, methods and materials, and patient clients who realise that what is worth while is worth waiting for. To the clients a team of designers ready to recognise another point of view.

To our advertising agents more awareness of their responsibilities for design, and to our salesmen the conviction that a good new idea merits time and trouble. To our customers the belief that we have a future as well as a past.

To our publicans and hotel keepers the modesty to see that they themselves or their manageresses are not necessarily professionally equipped to recast or refurnish their premises, and to their public the appreciation of quality in all things. To our shipowners the courage to break with landlubberly conventions and to commission modern interiors for their liners that speak of the sea rather than of some faded inland spa. To our nationalised services the same degree of competitive *amour propre* that should have been maintained before vesting, and to private enterprise the determination to be enterprising.

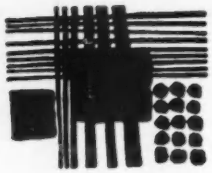
To our masters in Government departments the wisdom to invest in the best architects and designers of the day, and the sense to see that wherever the flag is shown it should be spic and span and spotless. (This presupposes a clean sweep of the tatterdemalion furniture and furnishings in a multitude of overseas posts from Grade I Embassies down to the humblest consular offices.)

To the British housewife the strength not to be fobbed off with the second rate, and the widest selection from which to choose what she wants.

To The Design Centre an ever increasing list of exhibitors, and to the Council of Industrial Design a continuing missionary zeal tempered by commonsense, but backed by the financial resources to seize every opportunity to win for Britain the highest reputation for industrial design.

To ourselves even more satisfied readers and, lastly, to our satisfied readers a very happy Christmas. P.R.

# Pointers



*The symbol of the eleventh 'Triennale'*

**'Triennale' in retrospect**

For a little over three months this summer the park in the centre of Milan became a sort of Mecca for architects, designers, industrialists, tourists, journalists and many others from all parts of the world. The year for the 'Triennale' had come round once again. In the red brick Pallazo dell' Arte, and out among the trees, galleries and pavilions displayed an international kaleidoscope of industrial design, architecture and related subjects that stimulated and confused the mind with its scope and variety.

This year it was the international character of the exhibition that created the dominant impression. Although there probably *were* more examples of Italian design than from any other individual country, they were not particularly noticeable, and the impression remained that the 'Triennale' was not the place for the visitor in search of an Italian aesthetic. At the same time one felt that the 'Triennale' could take place only in Italy, and indeed in prosperous Milan where every street corner sprouts a new building that could never be anything but modern and every citizen, apparently, drives a car that could never be anything but new.

WEALTH OF NEW DESIGNS

And just as tradition has established the exhibition as an inevitably recurring event, so almost every country, it seems, with the sad exception of Great Britain, has considered it to be an unquestionable duty to be there. Even Yugoslavia, among the national displays on the first floor of the palace, had contributed more 'an exhibit' than an exhibition. The need to be there clearly overrode any such trifling difficulty as the lack of products to put on show.

But it was these individual national displays that provided the greatest interest for the visitor. Here each country had raided even the most unget-at-able corners of the larder in search of the choicest morsel to put before the eyes of the world. Sweden, Denmark, Finland, Holland and Norway particularly, had found many splendid examples from stores that one knew to be rich – but had not suspected such wealth of unfamiliar designs. The national displays also served as a useful corrective to some popular ideas. There was little evidence, for example, of the legendary superiority of German designs, and it was surprising to find that the few outstanding examples that are well known were not matched by the general run of exhibits. It was almost equally surprising to find an ambitious and well stocked French display, with a small collection of skilfully designed domestic appliances and instruments that made the larger collection of furniture seem meretricious and unpractical.

A DISAPPOINTMENT

After so rich and varied a diet, the industrial design section (again an international display) was understandably a disappointment. In its efforts to find the best from the world the selection committee had fallen back on the obvious, though the adjacent exhibit of work from 20 designers was able to score a victory in displaying two models of diesel electric locomotives (body work designed under the direction of Misha Black) that the British Transport Commission has otherwise kept secret from the British public.

It is not possible to discuss all aspects of this vast exhibition – the homes display outside, with furnished flats from many countries; the display of winning designs in an international textile competition, to which one longed to take a random selection of British fabrics from The Design Centre to show how very much better they are; the colourful aluminium prefabricated house with an all-plastics bathroom, discussed in more detail in DESIGN last month; the impressive American communications exhibit in a great Buckminster Fuller dome, illustrated on page 61.

VALUE FOR THE FUTURE

Of more lasting importance is the general question of the 'Triennale' itself. What purpose does it serve? What is its significance for the future? Some in this country have expressed their doubts about its real value in terms of trade. It is not after all a trade fair but a collection of prestige exhibits and it is unlikely that any of the firms whose products were displayed will find an appreciable increase in business that can be attributed directly to the exhibition. But as a meeting ground for the best from the world it is unique and its value increases in direct relation to the number of countries present. Thus the absence of Great Britain is not only our own loss, it is also the 'Triennale's'.

The USA has already shown that selling America, as an idea and a way of life, is as important as the need to sell goods. The 'Triennale' is essentially selling a way of life – to each other and to ourselves, and it deserves the greatest support for the future. Reports that the 'Triennale' has been endangered by an internal split have caused anxiety, but attempts to reconcile the rival factions are already occupying the attention of the newly formed Italian design society, the Associazione per il Disegno Industriale, and it is to be hoped that the present difficulties will prove to be only temporary.

*The title below was used for a feature last January in which we forecast some themes for the year. The following article takes stock of current developments with an eye on the possibilities of wider trade in Europe.*

# THE WIDER CONTEXT 2

MICHAEL FARR

WE HAVE BEEN RAISING QUESTIONS. Numerous articles this year have attempted to define directions for new designs. We have dealt generally with automation, consumer needs and the Common Market; and particularly with design analysis, product planning and prefabricated building components. How do these subjects relate to each other and where are they leading us?

The new economic bases for the impending Common Market and possible European Free Trade Area are still being thrashed out; but two facts are unequivocal: first, there will become available a potential buying public of more than 250 million; second, the progressively diminishing tariff barriers from January 1959 onwards will unleash a force of commercial competition so great that only the fittest will survive. DESIGN chiefly covers durable consumer goods and in these industries the pace of competition may vary, although the greatly enlarged market remains.

We may usefully assume that, very broadly, consumers throughout Europe have similar basic requirements. Thus a British firm now selling kettles in the UK only can confidently expect that people in Sweden, Germany, Italy, Holland, and so on, will continue to need new appliances for boiling water. To give more concrete instances would be misleading: the point is that although 250 million people want to boil water, very few of them will want an appliance *exactly* like the UK market version. In such indigenous products practically every country manufactures its own supply and so the two factors – market demand and immediate competition – are ascertainable.

What must British firms do to gain increasing shares in these separate markets? First, they must be able to expand rapidly to meet demand when it comes. Second, they should have a reserve of capital sufficient to lay down a network of distribution centres and supply lines anywhere in Europe. Third, they will need to conduct surveys in each market to find out not only what is

being sold now, but what is likely to be required in the period 1960–1965. The first investigation is straightforward; the second demands skills not generally available in market research agencies, and so each firm may well have to devise its own programme.

Taking the example of an appliance to boil water as typical, answers would be needed to such questions as these: What is the average price of appliances now enjoying the greatest sales in each country? Are more and more houses being equipped for electric heating, or are the other fuels making the biggest gains? What do people boil water for? Where in the house do most of them boil it? Does the person who generally boils the water also buy the appliance? And so the questions would run in order to gain a broad factual picture upon which the future needs of consumers could be predicted with some confidence.

Reserves of capital for the firm coupled with market information are prerequisites to production for a market as big as Europe. The next essential is design: the catalyst that fuses the results of market analysis with the firm's method and scope of production. Production techniques and refined functional qualities will be integral elements in the design process, but to capture wide acceptance in diverse markets the appearance of the product will be a factor of supreme importance.

**Planning for designing**

Among the majority of British firms the absence of a wholehearted belief in the commercial value of a first-rate designer is still very marked. The point crops up in articles in DESIGN on practically all industries. The arguments for seeking out the well trained designer and employing him in a spirit of confident adventure recur in every issue of the magazine. But, once established, the designer will soon be facing much more than the mere domestic issues of varying taste in the UK: his scope will be the length and breadth of Europe.

To assist his development of new products the alert firm will plan all phases of its activity five and ten years in advance. The task is one for the type of executive who can sift the experience and abilities possessed by his colleagues in research, production, costing and sales in order to present the designer with a sound basis for new work. This man, the product planner, will be needing the results of market investigations that are much more comprehensive and profound than anything currently available. He may have to map out a programme for himself, in order to avoid any confusion with the day-to-day doorstep work that now passes for market research. As the authors in our series of articles on consumer needs have stressed, it is vital for firms to discover how their products fit into the lives of their customers now, before imagining what they are likely to sell in the future.

The forces separating maker from user are stronger in America than in the UK and Europe. There, the technique is to put the consumer in a trance by showing him – through television and Press advertising – a vision of 'The Future'. Dream cars, dream homes and particularly dream kitchens are contrived as pacemakers for the public appetite: they are not based on what the public needs, but on what it thinks it would like, once it is sufficiently convinced by advertising that it is sharing in the 'march of progress'. The hidden snare is simply this: the public is conditioned in advance to accept a design which the firm knows it can make with the minimum dislocation to the planned mechanisation of its plant.

**Dreams into nightmares**

This is not a bad aim, of course, judged in terms of economics, but it represents a complete denial of genuine consumer needs. We may doubt that this high pressure PR activity will prove to be sound in the long run. It gets results by keeping people in a perpetual state of longing; a state that is psychologically unhealthy. Indeed, the reaction could be nightmarish, for if a firm suddenly found that it was losing ground to a competitor who really bothered to *serve* the public, that firm would be left, ironically, in possession of several years' worth of unsaleable future production.

Commercial thinking in Europe may tend towards American-type marketing, though fortunately it is likely to be checked by two factors. The first results from the traditional secrecy among British and European manufacturers, who feel that any disclosure of information on a new product will give an advantage to the other fellow. Although annoying to design journalists, this jealous harbouring of news effectively protects the public from dreamy speculations and tends to concentrate its attention on the necessity of being satisfied *now*. The second factor is the knowledge that automation will have a vital effect on the planning of designs. As J. Christopher Jones has argued in his series of articles on this subject, automation can mean long, economical production runs coupled eventually with a direct correspondence between product design and individual consumer needs. The production system can be both continuous and flexible. We may imagine the separate units – each of them produced in great quantities – interlocking in a variety of ways to form individual products for individual consumers.

Where such basic flexibility is not economically wise we can expect to find the anonymous standardised product: not a possession but a service; not bought but hired. With its predilection for uninterrupted pro-

duction automation is the natural system to provide these appliances. Already we are subscribers to the telephone; large offices are hiring electronic calculators and computers in increasing numbers. The makers of appliances like these are not concerned with superficial styling to oust last year's model; they simply want to provide a service that is designed to be long lasting, so that when one subscriber gives it up another hirer can be found. This has nothing to do with second-hand market tactics, where the second-best is accepted. The hiring firm should, ideally, rent its appliance to successive subscribers as new, ergonomically sound, technically faultless and guaranteed. If the appliance is not up to standard the hiring firm would make a loss, not the subscriber.

Viewed in this light, appliance design need not depend on artificial obsolescence, on next year's colour fashions, or on anything else that is irrelevant to the customer's real requirements. As these grow more exacting, so will the cost of satisfying them increase. The kitchen equipment sold in America as a packaged deal is already almost too expensive to be bought for a lump sum. Much of it is now hire-purchased or included in the mortgage of a house. If its technological complexity increases much further we may presume that it will be hired outright and serviced for an inclusive monthly subscription. Not only will this appeal to the customer who wants the equipment but cannot pay the price of its total working life, but the hiring company will benefit by taking it back for re-hire to another user lower down the income scale, while a technically more advanced design is installed for the first customer.

In this way the maker becomes the user too; he designs and produces to suit himself and a personally supervised – and therefore thoroughly understood – demand. Costly styling gimmicks are likely to have little appeal for him. He is interested in providing a service for known consumer needs.

**Building for new needs**

This may well be the pattern for living in Europe 10 years from now. It could offer a rich market for firms that are technically advanced *and* imaginative in their commercial outlook. The product planning needed must rival that displayed by leading firms in the British aircraft industry. But, as in the case of aircraft, it is not always technology that makes the pace. Consumers' needs are being modified yearly, chiefly by changes in environment. Broadly this means building developments, particularly housing. The changing nature of homes is difficult to pin-point convincingly, but at least one evolutionary trend can be seen.

Since the war the increase in the number of buildings that have been virtually factory made has been staggering. New systems of prefabrication are introduced each year, and work is found for them. In fact they create their own work, for they offer a tidy solution to a couple of problems that beset the building industry in the north European democracies: the weather and trade unionism. Building site work is paid for at arbitrary rates regardless of climatic conditions. In a frost you cannot lay bricks or pour concrete; in a fine mid-summer the call of leisure makes overtime unpopular and expensive. With a factory – although it too has problems such as overheads fixed regardless of the amount of work done – the maker of building components has a predictable system of production that enables him to quote firm prices and firm delivery dates.

This outline of two prevailing situations in the building industry serves to introduce the fact that more and more architects are turning to ready-made components. The technical qualities and the shaping of these components are often out of the architect's hands, and into those of the industrial designer. He is in control of the parts while the architect – working on the basis of what is available (and perhaps modifying parts when cost will allow) – conceives the whole as an assembled structure.

**Components for complexity**

The article on 'Industrially designed buildings' in DESIGN for November, indicated the main types of building where this system has shown most development. European building fabricators are alert to the same trend, and so we must be prepared not only to compete with them in their own home markets, but to recognise that their products are already changing the pattern of living. Prefabricated building is a considerable industry that must be reckoned with in the Common Market. The lead which Britain has shown since the war – from its school building programme onwards – puts us in a strong position to compete.

We have in prefabricated structures the general prototype for industrial and commercial development. There is product planning and design for thoroughly investigated markets. There is production which, if not yet controlled by a system of automation, thrives on continuous runs of identical components. And there is the assembly of a limited number of parts to make a variety of individual buildings for particular users.

The curtain wall is a case in point. Its structure is standardised, and yet the permutations of its parts are potentially as infinite as the moves in a game of chess. The 250 million people in the proposed Free Trade Area may not want to buy miles of walling, but they do want a production service which embodies the versatility of the curtain wall.

# TOYS *manipulation and make-believe*

*A great many unsuitable toys are bought because the purchasers have often only the vaguest notions of what constitutes a good toy. The broad principles on which a constructive approach to toy design can be based are discussed in this article.*

ROGER COLEMAN

THE BRITISH TOY INDUSTRY as it stands today is virtually a post-war development. Although a number of the larger manufacturers now operating enjoyed a healthy existence before the war, it was not until comparatively recently that the industry on its present scale became so firmly established. It has an annual turnover of somewhere between £34 and £35 million, compared with a pre-war figure of approximately £3 million; and the export trade now accounts for some £7 million, about 21 per cent of total production. No doubt the fact that the German toy industry – by popular tradition the most ingenious and creative – was out of action during, and immediately after the war, created a stimulus to British manufacturers to expand at home. Even now the German industry tends still to be a memory rather than a serious economic fact, although with that country's industrial expansion being what it is, it cannot be very long before their clockwork

is ticking again at its old rate. However, it is home demand that ultimately determines the size, scope and character of the toy industry.

Far more people today appear to be buying far more toys than ever before. Why this should be is not very clear. Is it that parental resistance is being constantly eroded; or that parents are taking a greater interest in their children's development; or with more toys in the shops, are parents simply buying more toys? Whatever the reason, it is evident that the industry is in a healthy position, economically speaking.

**Toys in two categories**

The inherent problem of toy design is based upon the fundamental fact that the people who design and make the toys are not, usually, representative of the people for whom the toys are intended. Therefore, because children are not able to design their own toys and are not, apparently, in a position to explain their precise needs to those who can, they must suffer, in varying degrees, the adults' well intentioned but nevertheless nostalgic backward glance. For the sake of convenience and argument, toys can be divided, very loosely, into two main categories, based upon consumer needs and consumer ages. On the one hand there are the toys for the very young, from first consciousness to about six years, and on the other toys for six years' old and onwards. This break-down is less arbitrary than it might seem at first sight, for while the developing child is continuously making a greater contact with reality, it is only from about six or seven years when 'make-believe' as opposed to 'practice' play becomes dominant. Young children require toys which they can manipulate, construct, reconstruct and knock around generally, and upon which they can bestow their own

*continued on page* 31

## Pegs into holes

Early play, although related to the child's efforts to adapt himself to his immediate environment, is not strictly speaking a *learning* process, as it is often assumed to be, but the performance, for the sheer pleasure it gives, of some recently learned skill. Toys, however, can satisfy both these characteristics **1**, (screw-up set and bricks), **2**, **4** and **5**, provide for such basic manipulations as screwing, unscrewing, fitting pegs into holes, and hammering, etc, all of which the child performs for the fun of it, and at the same time presents him with problems to be solved. **5**, is a problem in the relationship of shapes to one another, together with the opportunity for subsequent play once the relationships have been learned. The screw-up set, **1**, is a problem of manipulation and construction with the advantage that the child is able, if he pleases, to construct cars, a lorry and trailer, etc. **2** and **4** are more generalised in that their components are less specific, but it is still possible to make all kinds of constructions both 'real', **4**, or imaginary.

It is important that toys for any age, but particularly for young children, should be strong and safe, although it is difficult to anticipate every strain that will be put upon a toy and every use that will be made of it. Plastics toys, **3** and **4**, are very suitable for young children because they are tough, hygienic and, being self-coloured, there is no danger of paint chipping or coming off in the child's mouth.

2

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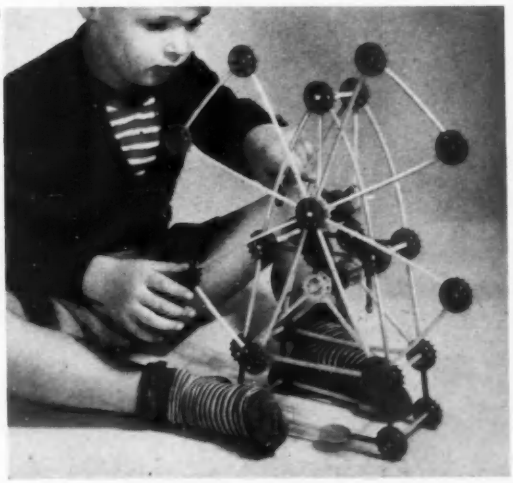

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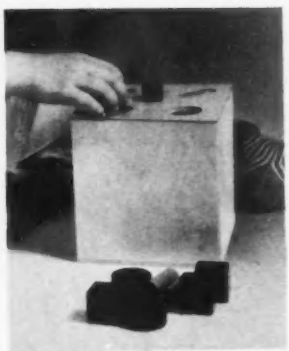

1 Work bench, left. MAKER *Chad Valley Co Ltd.* £1 4s 11d. 'Jumbling Jumbo', centre bottom. DESIGNER *Jan Vinot.* MAKER *Abbatt Toys.* 16s 11d. 'Teachem' screw-up set, right. MAKER *Chad Valley Co Ltd.* £2 7s 6d. 'First Building Bricks', far right. MAKER *Abbatt Toys.* £1 6s 6d.

2 'Connector', No. 41. DESIGNER and MAKER *Willy Fangel.* £1 Rs 4d. *Other sets from* 17s – £4 12s.

3 'Building Beakers', left; 'Screwing and Unscrewing'. DESIGNER *Hilary Page.* MAKER *Kiddicraft Ltd. Beakers,* 10s 11d. *Screwing and unscrewing,* 9s 11d.

4 'Bildit'. MAKER *Plysu Housewares Ltd.* 12s 11d.

5 Posting box. MAKER *Abbatt Toys.* 14s 11d.

# TOYS

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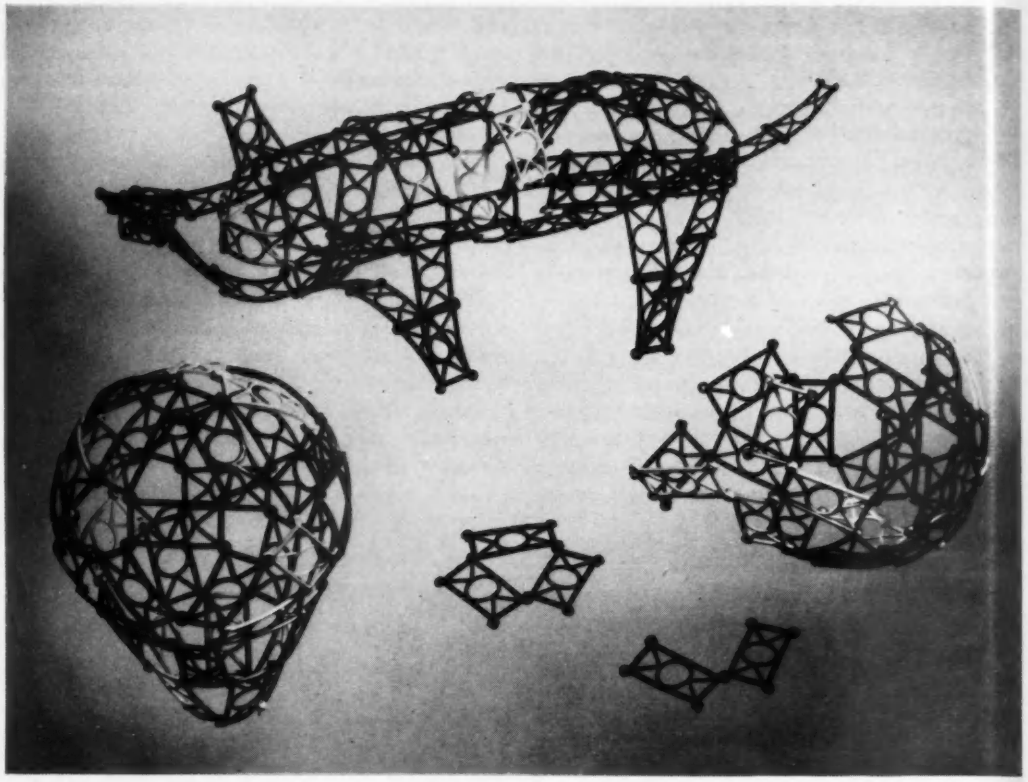

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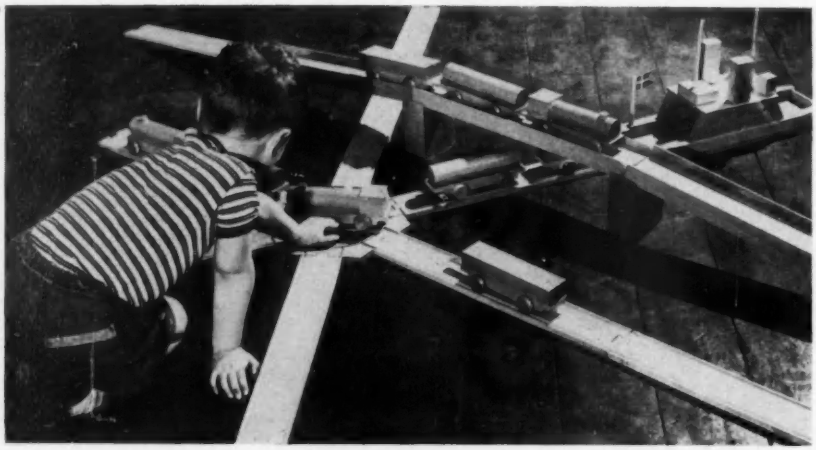

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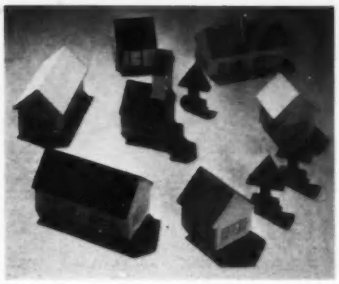
## Animals, houses and games

An advantage of some constructional toys is that they are often remarkably adaptable to suit different age groups. A young child wishing only to put things together, or an older child wishing to build something specific can find satisfaction in the same toy. **6**, for example, consists of identical plastics components which can be readily joined to make a variety of objects from simple geometric shapes to animals. Many wooden toys, particularly foreign ones, show great refinement in conception and finish: typical, are **7**, **8** and **13**. **7** and **13**, designed by Kay Bojesen, the Danish industrial designer, appeal to both children and adults. The dolls' house, **8**, by A. Vitali, the Swiss toy designer and maker, shows that it is not necessary for dolls' houses to be poor copies of Georgian houses or miniatures of 'Subtopian' development. **11**, is an example of an English wooden toy; while not so refined as **8**, it is strong, brightly coloured, and the cut-out animals have a lively characterisation. Charles Eames, the American designer, well known for the now legendary 'House of Cards', is the designer of 'The Colouring Toy', **12**, left. Eames' toys have an adult's sophisticated recollection of childhood which is naturally lost on children, however in 'The Colouring Toy' he has provided a successful method of uniting the child's innate pictorial imagination with his desire to make things that work (the one illustrated was coloured and made by a six-year old boy). The number of children's games produced each year is legion, and most of them are simply gimmicks often connected with some popular character from children's books or television. **10** and **12**, top, right, and bottom, have more than a passing interest, and are in their different ways instructive and attractively designed.



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10

6 'Flexo'. MAKER *Bell Toys and Games Ltd.* 10*s* 6*d*.

7 Transport set. DESIGNER and MAKER *Kay Bojesen.* £7 3*s* 5*d* (*complete*). *Components from* 4*s* 7*d* – £1 10*s* 5*d*.

8 Dolls' house. DESIGNER and MAKER *A. Vitali.*

9 Danish village. MAKER *Abbatt Toys.* 4*s* 11*d*.

10 'Zoozag'. DESIGNER *James Gardner.* MAKER *Abbatt Toys.* 15*s* 6*d*.

11 Noah's ark. DESIGNER *Guillemo Gonzalez.* MAKER *Tiger Toys Ltd.* £3 12*s*.

12 'The Colouring Toy', left. DESIGNER *Charles Eames.* 13*s* 11*d*. 'Tonga', top. £1 1*s*. Teaching jigsaws, right, DESIGNER *Ray Bethers.* 3*s* 6*d*. 'Bantu'. 8*s* 11*d*. MAKER *Summit Games Ltd.*

13 Wooden monkey. DESIGNER and MAKER *Kay Bojesen.*

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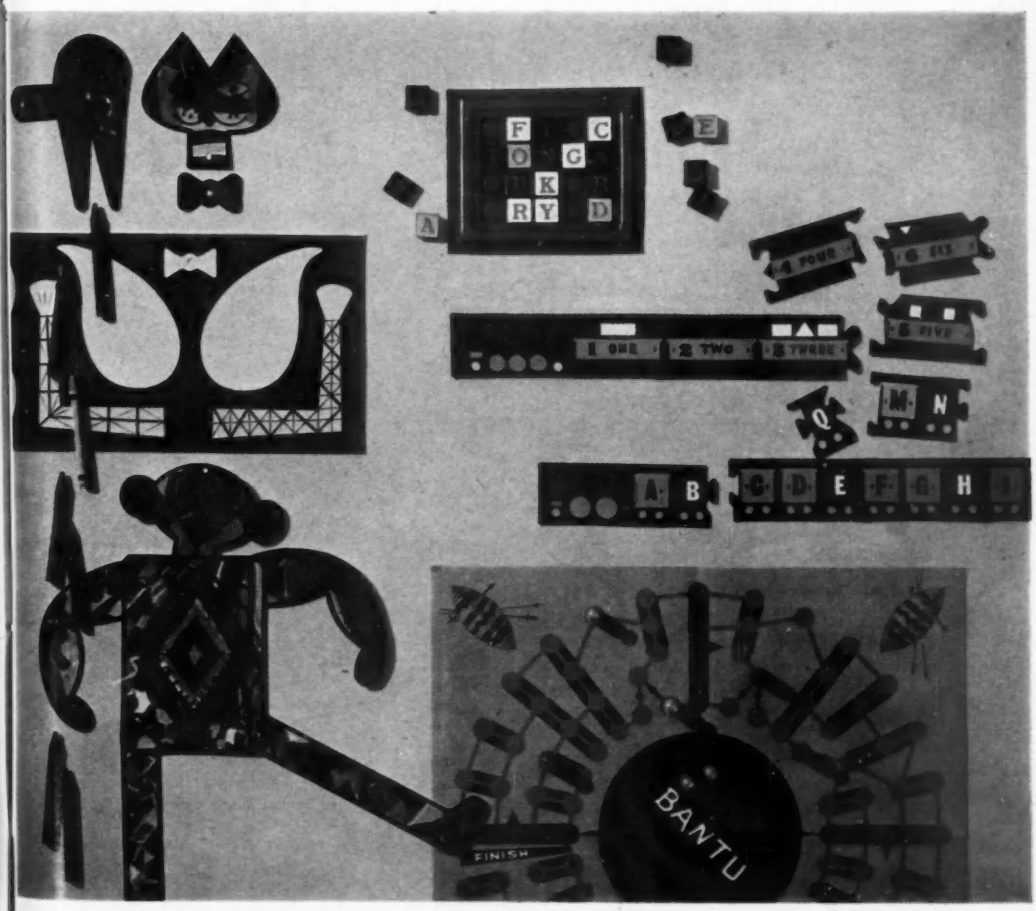


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13

# TOYS

**14** 'Jetex' 'Dan Dare' space ship and launching ramp. MAKER *Sebel Products Ltd.* £2 8*s* 7*d* (*with ramp*).

**15** 0–6–2 electric locomotive from goods train set. MAKER *Hornby Dublo Electric Trains.* £5 7*s* 6*d* (*set*).

**16** Excavator. MAKER *Lines Bros Ltd.* £2 2*s*.

**17** 'Range Rider' Mk II revolver, top. MAKER *D.C.M.T. Ltd.* 15*s*. 'Super-sonic' gun, bottom. MAKER *J. & L. Randall Ltd.* 15*s* 11*d*.

**18** Life guard. MAKER *W. Britain Ltd.* £1 1*s* (*set of* 10 *lead figures*).

**19** Cowboy. MAKER *Herald Miniatures Ltd.* £1 14*s* 6*d* (*set of* 18 *plastics figures*).

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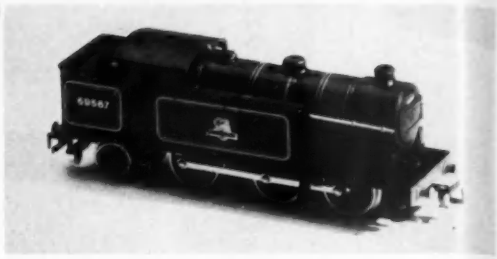

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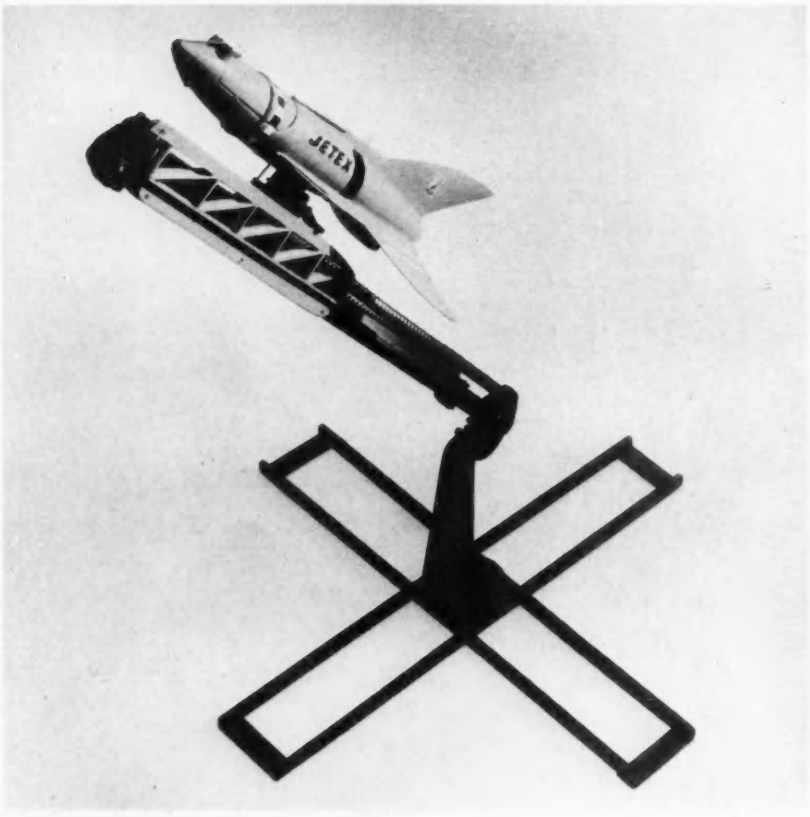


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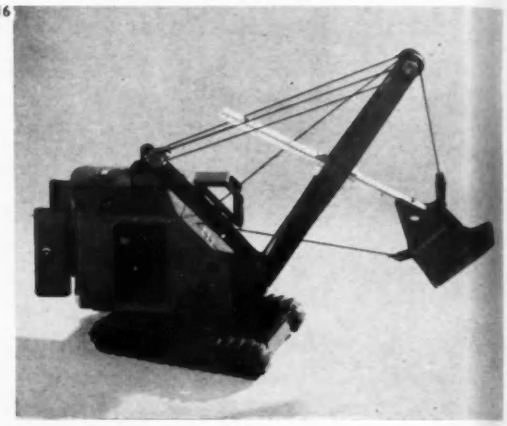

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## The grown-up world

The increasing grasp of reality that the growing child acquires is reflected in the change from toys on to which he can put his own symbol values to models of the adult world. What is important to older children is not construction for its own sake, but the imaginative participation in the grown-up world, or at least the more exciting aspects of it. **14** and **17**, bottom, are evidence of the way toys follow the aspirations and speculations of an atomic age. **14**, is also calculated to attract children (and parents) who have an up-to-the-minute feel for technology: it has a rocket motor and a parachute to bring it to the ground when the motor is exhausted. **16**, in comparison, is a traditional piece of mechanism but with a few too many strings. Toys, which are based directly on reality, **15**, **16**, **17** top, **18** and **19**, should, mechanical efficiency apart, be as close to the original as possible. **17**, takes this to a frightening degree with six rounds in cartridge cases which contain caps and fit into a revolving chamber.

private symbol values – a flat piece of wood may serve as a bridge, a house, a plate, etc, in rapid succession without any strain on the imagination. Toys for older children depend, progressively less and less on manipulation for its own sake and for the pleasure it gives, and more on the making of specific things and on their fidelity to adult reality. The older the child becomes the more important becomes this quality of fidelity.

In both these broad categories the standard provided by the industry varies enormously. In a number of lines it is as high as that of any country, and the toys are sensibly designed and well made. On the other side of the coin there are toys which are far from sensible and leave a great deal to be desired in their workmanship. Some firms whose efforts in one direction are entirely laudable, are in another direction, surprisingly, less than satisfactory. A great many toys appear to exist in a kind of limbo of adult misconceptions, being neither suitable for the very young to exercise their manipulative talents, nor designed to meet the older child's demand for reality. Here again is the need for designers to attempt to understand precisely for what age groups they are designing and incidently make it clear to purchasers.

**Old favourites and gimmicks**

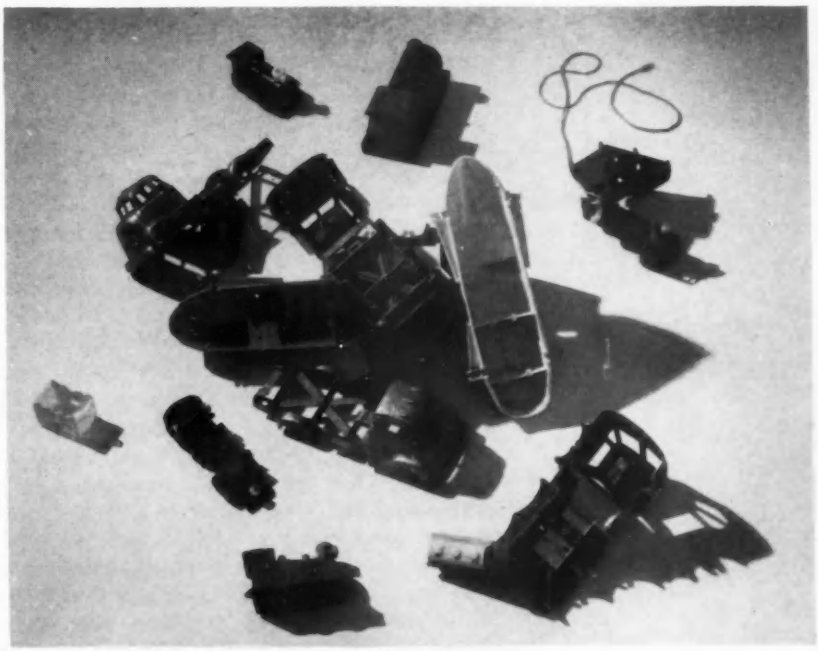
Toys do not necessarily have to be models of ingenuity to make successful playthings, but they should show at least a few signs of intelligence in their design and construction. It is no use saying that however tasteless we, as adults, may think a toy to be, children will probably find it attractive, even lovable, and enjoy it for hours on end. This of course tells us very little, for children are remarkably adept at transforming the most unlikely material into playthings. They may, for instance, derive hours of pleasure from a piece of wood, but it is likely that they would get considerably more pleasure, and often more instruction, from several cleverly articulated pieces of wood. Children play as well as they are able with the toys that are given to them.

The bulk of toy production appears to be taken up with either the constant restyling of old favourites to meet the changing needs of contemporary children, or the introduction of gimmicks of one kind or another calculated to correspond to a younger *Zeitgeist*. A lot of these gimmick toys – the original must have been 'Mickey Mouse' – derive from one or other of the mass entertainment media: today, notably television. In theory there is nothing intrinsically at fault in this approach, but in practice the manufacturers of toys of this type so often appear to pay more attention to capitalising on an already conditioned public than on making toys that are something more than merely indifferent replicas.

Complementary to the main part of the industry, there are a small number of designers, whose work should make more impression on the larger scale manufacturers than it apparently does, discounting direct copying of course. These rather specialised designers, who tend to concentrate their energies more on the needs of the younger child, base their designs on experience gained from the observation of children's play habits, and attempt to make toys which are suitable in every sense for the age groups for which they are intended. These toys, because of a similarity to certain works of modern sculpture, have a strong appeal to the adults' aesthetic sensibility. However, design-minded grown-ups should not be misled into believing that this is the reason for the alleged superiority of such toys. The similarity is accidental (although there is ground for reflection in the fact that so many 'educational' toys resemble products of a Bauhaus basic design course), and adult notions of design can fall very flat when exposed to the clear light of the nursery. There must be many enlightened parents who have stood by in uneasy silence while their children, with iconoclastic enthusiasm mutilated a 'House of Cards'.

The criterion by which the success of a toy is judged is neither the child's reception of it, for that is almost certain to be eager, nor parental conceptions of good design nor sentimental recollections, but rather the use the child himself makes of it and the pleasure it gives him over a period of time. In practically all other spheres of design increasing attention is being paid to the real rather than the imagined needs of the consumer; it should not be too much to ask that a little more attention be paid by the larger manufacturers to what could be called infant ergonomics.

*We are indebted to Hamley's Ltd for its help in the preparation of this article by lending the following toys to be photographed in our studio:* **1**, *left, right,* **4**, **6**, **15**, **16**, **17**, *top and bottom,* **18** *and* **19**.



Toys are submitted to rather more strenuous treatment than manufacturers appear to imagine. These toys were picked up at random from the playroom and suffer alike from the loss of their wheels. If a toy depends upon its wheels for its play-value then the wheels should be made to stay on.

# Lighting fittings

## *recent developments and new ranges*

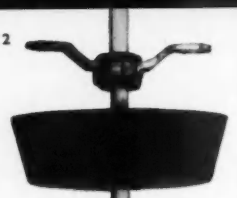
JOHN GRAY

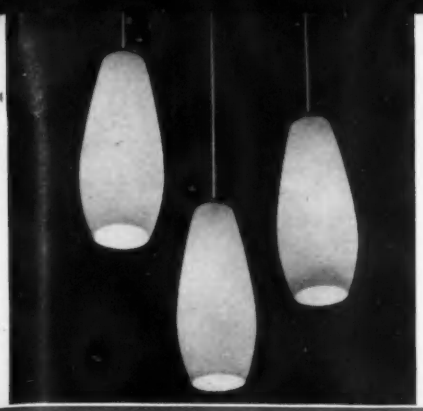
FORWARD LOOKING RANGES of lighting fittings have been introduced by British manufacturers during the past year, and a small selection of these, mostly using glass, is reviewed in this survey. One of the most encouraging developments of the last 12 months has been the growing use of British made satin finished opal glass and decorated glass, much of which reaches a standard of design and quality comparable with that produced by Continental makers.

British manufacturers of good quality lighting fittings have in the past relied almost entirely on the Continental glass industry for their supplies, and readers may recall the article 'Why use foreign glass?' (DESIGN July 1956 pages 12–18), in which it was suggested that fittings manufacturers in this country might profit from a closer co-operation with the British glass industry. In three of the ranges discussed in this article British glass has been used, and it is to be hoped that the glass manufacturers who are venturing into this field have opened the way for a period of more fruitful co-operation with the lighting fittings manufacturers.

Compared with Germany or Sweden, the field of endeavour is necessarily somewhat restricted, since each technique developed abroad involves special skills which cannot be introduced and perfected overnight in this country. The problem of relative costs has still to be overcome, and new models from abroad suggest that European firms are not resting on their laurels, but are contributing a wealth of new ideas which show that the possibilities of glass are far from being exhausted.

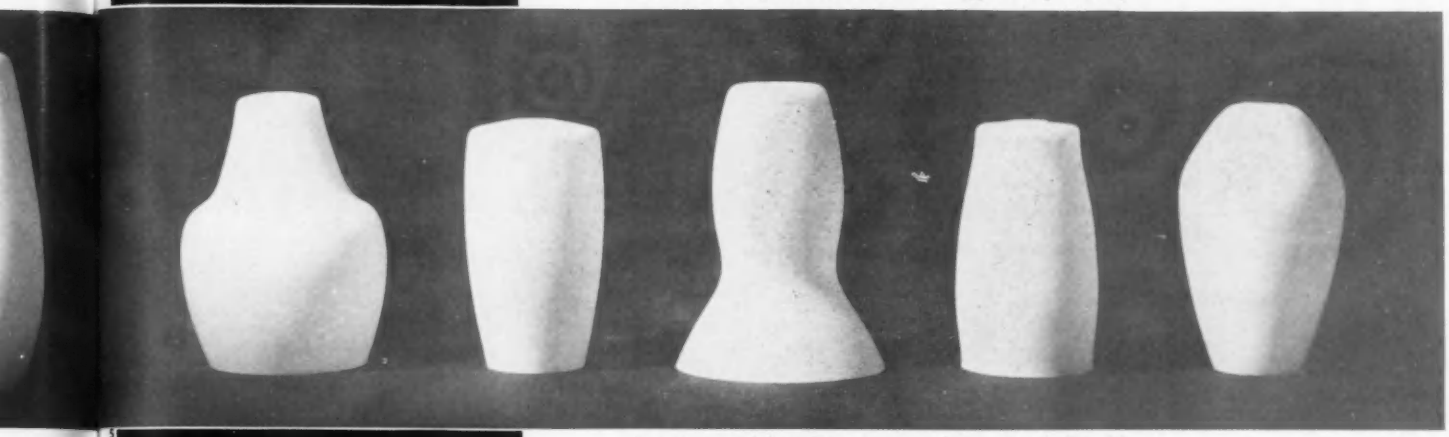
However, the advance of competitive materials, notably plastics, gives designers scope for adventurous ideas which many manufacturers are prepared to adopt, and these materials are threatening to replace glass in some of its best-selling lines. This trend is likely to be accentuated in future and should offer a further stimulus to the glass maker.

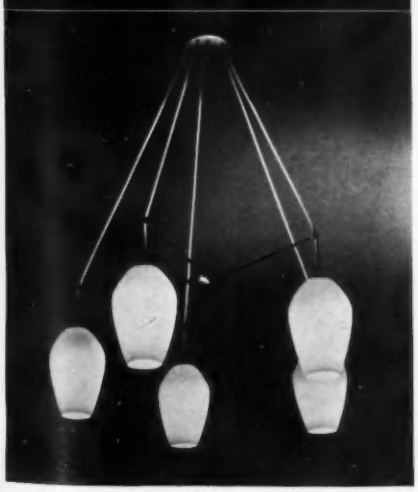




# Pendants in opal glass

The 'Satina' range of satin-etched opal pendants, **1**, designed by AEI Lamp and Lighting Co Ltd for display and domestic use, is the result of co-operation between AEI and Hailwood & Ackroyd Ltd, which have worked together on several earlier projects. Glass of this type has previously been imported from Europe – even for a range designed in Britain by John Reid (DESIGN July 1956 page 14) – and Hailwood & Ackroyd is one of the few British firms which has experience of fine acid-etching. In this case, collaboration began when a Hailwood & Ackroyd's representative discussed European decorative glassware with a member of AEI and volunteered to make trial samples. These proved entirely satisfactory and the full range was then designed for production.





Although the glass firm uses wooden moulds, as do Continental makers for small quantity production, its labour costs are rather higher than those in Germany and other competitive countries. However, as the field of manufacture in this firm extends to engineering and aluminium founding, Hailwood & Ackroyd was able to make up any difference in costs by economy of manufacture, especially by using die-cast in place of hand-turned components. Three cost-saving devices are of special interest: a simple ceiling bridge with a rubber grommet to hold the PVC flex, **2**; an equally simple means of slipping and tightening a glass shade into position, **3**; and a die-cast hub, shown in **5** and **6**, slotted so that from three to six spreader bars can be inserted and held in position by a brass cap.

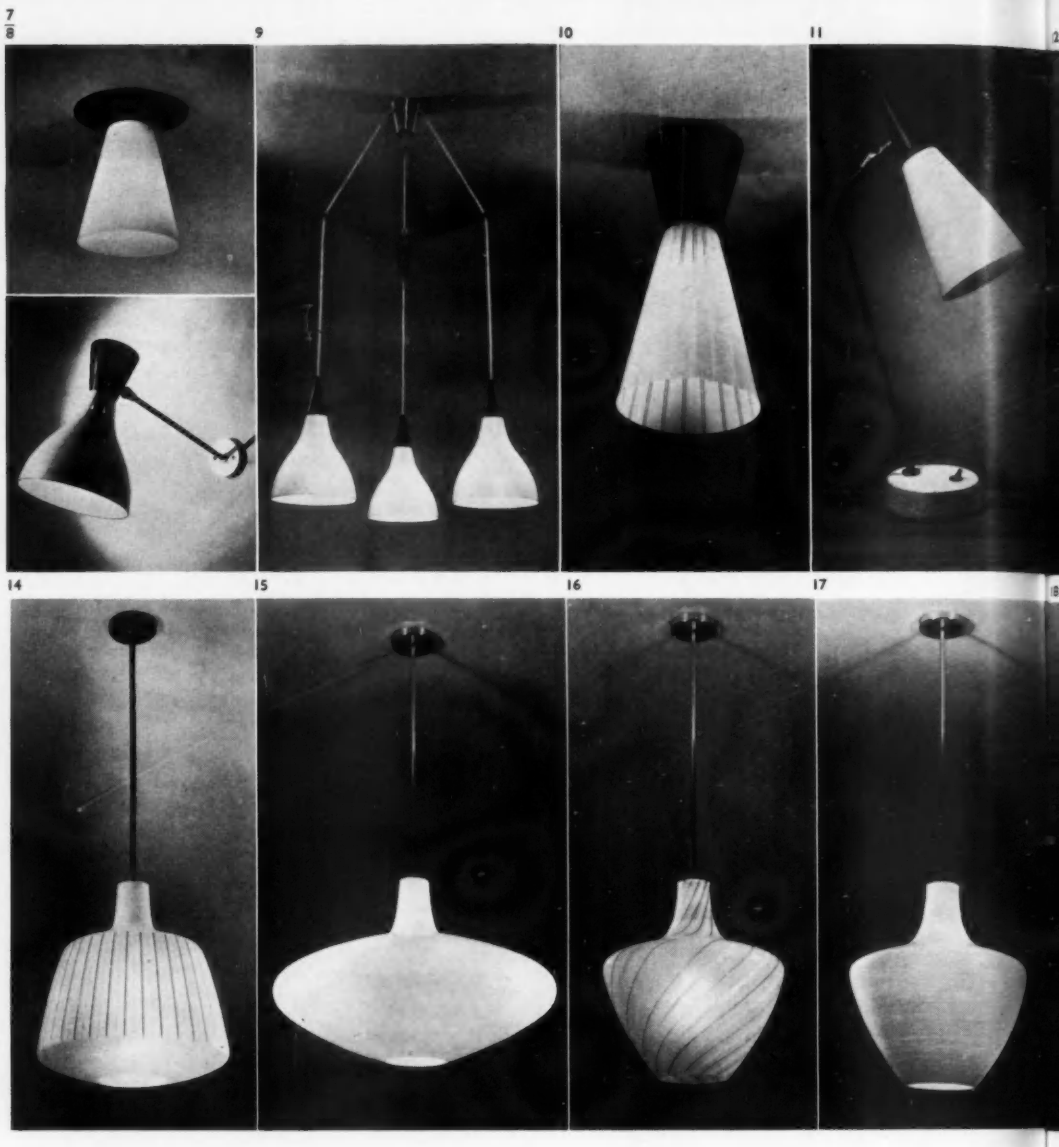
These designs invite comparison with German and Scandinavian models; they stand the test well because each shows individuality, rather than imitating its many predecessors. There are 12 models in the range (nine are shown above), available in white or soft pink, and each of them can be used in up to six combinations. Some of the combinations, **4**, **5** and **6**, are more effective than others, but a wide variety of good effects can be obtained. All spreaders are of anodised matt black aluminium; caps are of the same material or polished brass. The components have been designed for ease of assembly as well as low cost.

*continued*

**Prices** range from £2 11s 3d (single fitting) to £21 (multiple fitting); **5** £13 8s 5d; **6** £12 6s 1d. Approximate retail prices, including purchase tax, are quoted throughout.



DESIGN 108




## Two new ranges

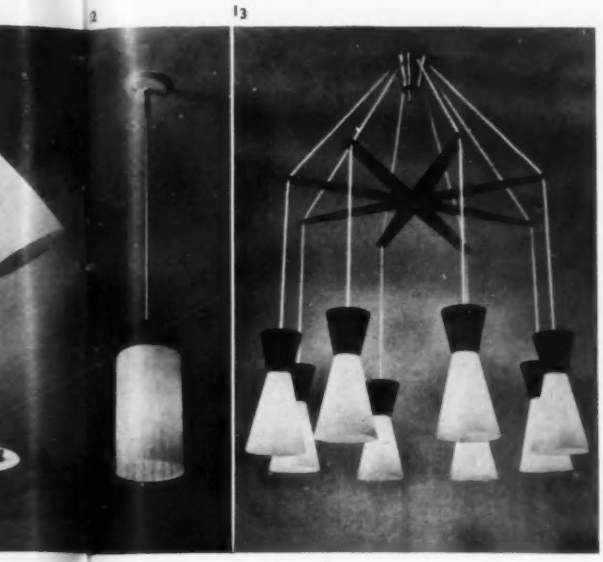
**Prices** 'Harlequin' range: **7** £1 5s 10d; **8** £3 19s; **9** £9 19s 10d; **10** £2 3s 10d; **11** £6 18 10d; **12** £3 12s; **13** £19 16s. 'Mondolite' range: **14** £4 10s; **15** £8 2s; **16** £6 18s; **17** £5 2s; **18** £5 2s; **19** £4 16s.

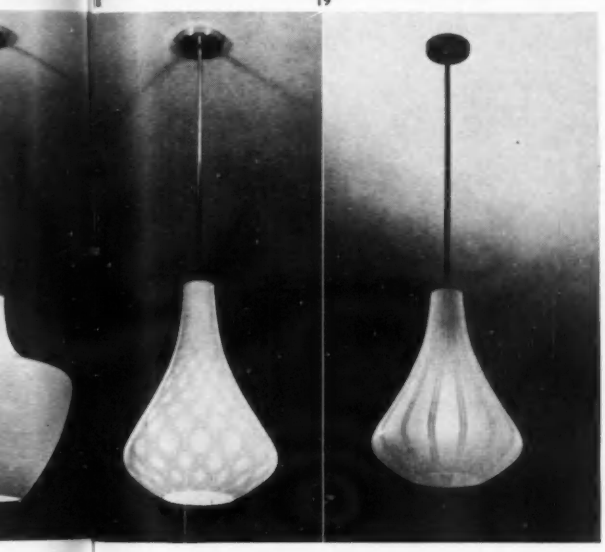
Another firm of opal glass specialists, Stevens & Williams Ltd, has co-operated with Troughton & Young (Lighting) Ltd, on two new ranges of fittings, designed by Troughton & Young. The 'Harlequin' range, **7–13**, out some months and already proving popular, is constructed from shades made either wholly of metal (in black and white and a variety of attractive colours), or of white satin opal or ceramic-fired glass fixed to satin black metal tops. The opal glass is acid-etched, as in AEI's 'Satina' range; the ceramic glass is decorated with double clear lines drawn vertically at intervals. Both forms of glass have tested and proved the glass manufacturer's ability to master new techniques.

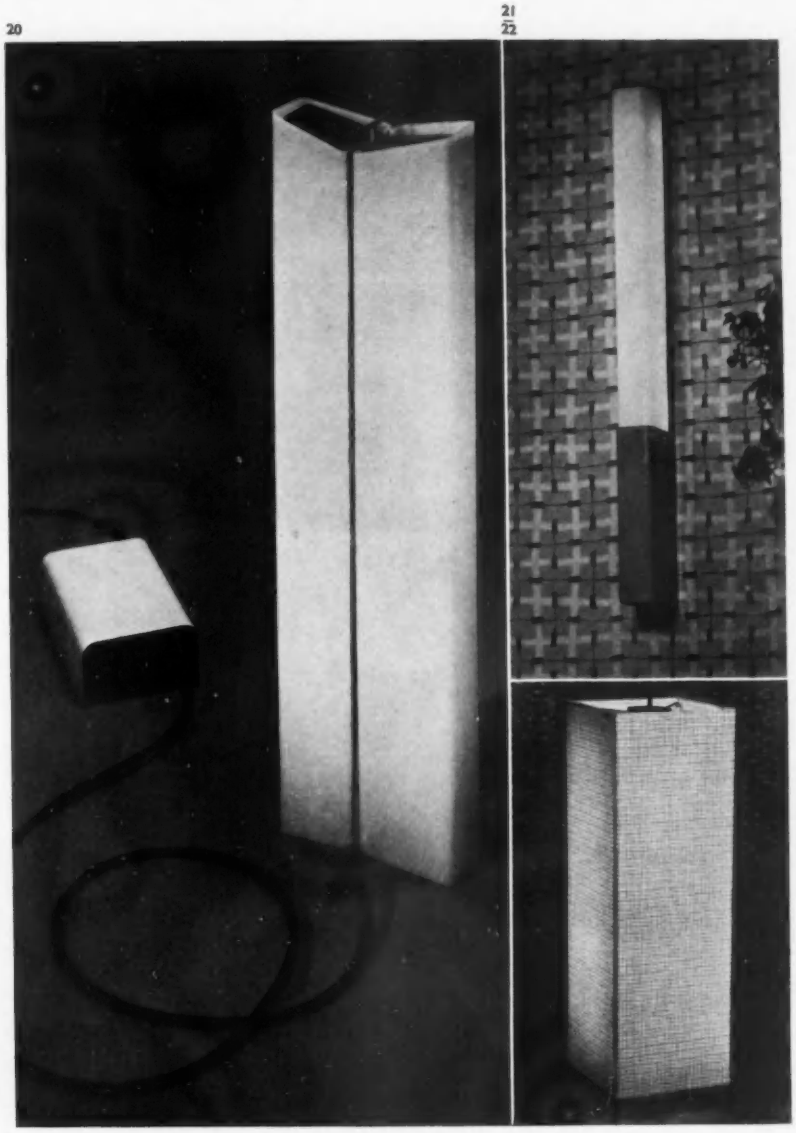
This range is exceptionally well planned to meet the current demand for inexpensive and simply shaped fittings, and is designed so that its various components are completely interchangeable. There are three basic shapes of shade – cylinders (in two sizes), cones (in three sizes), and a bell shape; these can be combined selectively with five designs of metal top to give 14 types of assembly. The suspensions are based on a small set of standard components – a white fixing plate, lengths of metal tubing, a lampholder, a black and white cord absorber, a series of black spreader bars, and so on. Altogether 15 types of fitting are available: two single pendants, six multiple pendants, two ceiling fittings, three wall brackets and two table lamps. Troughton & Young can provide any of 348 metal fittings in black and white (apart from colour variations), and 242 fittings with glass shades, the prices ranging from less than 30s to nearly £30. In addition, glass and metal shades can be used alternately in multiple pendants, often very effectively.

More recently Stevens & Williams Ltd collaborated with Troughton & Young to produce the 'Mondolite' range of large single decorated glasses with satin black or polished brass suspensions for use with 200 watt lamps. Five of the 10 glasses are being made by the British firm, the other five in Germany; the work being divided, broadly speaking, according to shape of glass or type of decoration.

Of the models illustrated here, **14** is German and is made







of white flashed opal with satin finish and decorated with vertical lines alternately black and yellow. It is also available without the decorative lines, as is **15** (also German). The third shape, **16** and **17**, is British. Clear glass with alternate lines of mauve and white is used for **16**, the inside being sand-matted to diffuse the light, while **17** is white flashed opal, ceramic fired with clear, combed lines of yellow. This shape is also available in satin opal. The fourth shape, **18**, is German; this version has a bubble decoration in satin opal. Stevens & Williams Ltd makes the same shape with a double white ceramic line on a clear, sand-matted ground, **19**; it is also available in plain satin opal (German), and with the same form of decoration as **16** (British).

These are the most advanced forms of decorated glass yet attempted in Britain for lighting fittings. However, they would not be considered novel on the Continent, where similar decorations have been made for some time and where the emphasis is firmly placed on soft or neutral colours.

## Plastics fittings

The use of plastics in lighting fittings is growing fast and several British plastics manufacturers seem eager to meet the diverse needs of their customers. These three new models by Thorn Electrical Industries Ltd illustrate the trend, their main purpose being to stimulate the demand for fluorescent fittings, especially for use in the home. The wall fitting, **21**, for a two-ft lamp, designed by Howard Upjohn, has a shade of plain white opal 'Perspex' fitted to a metal spine and base, which are painted black and flame respectively. The other two models were designed by John Reid. In **20**, two identical U-section shades in 'Perspex' are bolted together in the centre, and cushioned by a strip of felt. The two lamps are held in a metal skeleton with a cross-bar at the bottom which helps the 'Perspex' wings to hold the fitting upright (a slight unsteadiness has to be counteracted here). In **22**, also designed for two lamps, a fabric coated with PVC is sewn on to a framework of mild steel rod. The fabric was made in Germany, but the technique need not present serious difficulties to British firms.

**Prices: 20** £18 11s 2d; **21** £7 9s 3d; **22** £18 18s 11d.

# Honest styling

L. BRUCE ARCHER

*"One of the best examples of honest and elegant styling yet seen in a British technical product", is the author's verdict on this redesigned range of addressing machines.*

A. B. Kirkbride, *consultant designer to Adrema Ltd*

1 In the previous model of the 'Buckingham' the expensive and eye-catching finishes were reserved for the base and legs of the machine, while the parts under the hand and eye of the operator conceded nothing to her comfort.

2

2 Most people who enter employment in offices are reluctant to operate machinery. If they liked working machinery, they could probably earn more money by doing it in a factory. The designer's treatment of the 'Buckingham' addressing and listing machine typifies his approach to the whole range. The desk-like form has been emphasised and the top enlivened by a green 'Formica' surface. The lines of the machine are refreshingly free from streamlining of any sort. The details are in fact ideally suited to the brake press and box folder operations used in their manufacture. The end panels are parts common to almost all the machines in the range, and are the main structural elements. The sheet metal is thus the essential fabric of the machine and does not conceal an understructure. Unfortunately the trade name 'Bradma,' in red, looks as if it is squeezed from a tube of toothpaste.

IT IS NO LONGER NECESSARY to defend a case of honest restyling by pointing out mechanical advantages which might justify the change. If mechanical improvements are present they deserve all the credit that is due to them, but style, too, is a substantive quality in a product and needs no apology.

This is especially true for the manufacturer of domestic and other appliances, largely because he is selling not merely a machine, but a man/machine/work system. The quality of the mechanical design of an appliance principally affects the efficiency of the machine/work part of the system. All the research which has been undertaken into this subject indicates, however, that it is the man/machine relationship which is the more sensitive part of the system and primarily determines the effectiveness of the whole.

Ergonomics is the study of the physical relationship between the man and machine. Styling affects the emotional relationship. That appliance which inspires in the prospective purchaser a desire to possess, and sustains in the user a pride in possession, will always be more successful both commercially and operationally than that which may well be a better mechanism but is still just a machine.

Many manufacturers of office machines have recognised this, and in their publicity they refer now to their business systems, rather than to their duplicators, filing cabinets, and so on.

Adrema Ltd, whose 'Bradma' range of addressing machines is illustrated on these pages, has carried this reasoning to its logical conclusion. A systems design section has been introduced and the design of new mechanisms, as a long term policy, has been separated from current machine design. The firm's mechanisms design section is a true research department in that it is free from the tyranny of delivery dates, which must

3 The controls of the 'Buckingham' are very well grouped. The plug board on the right enables the operator to pre-select which classes of address plates are to be printed, and which are to pass unused to the output hopper. Colour light signals also indicate to the operator the class of plate which will be the next to arrive at the printing station. The plug board folds down flush with the table when not in use. The press buttons adjacent to the plate loading hopper are for the purpose of selecting one, two, three, four or infinite repetitions of the plate at the printing station. The buttons therefore provide mutually exclusive conditions; only one can be depressed at a time, and each cancels its predecessor. With every other feature so logically arranged, would it not have been more appropriate to have used a rotary knob or a five position lever for such a purpose ?

4 The treatment of the hand-operated 'Cavendish' index printer is necessarily rather different from that of the other machines in the range. The same colour scheme is used, and the corner radii are small so that a family likeness is maintained. The cranking of the handle arm avoids the creation of an irrelevant focus of visual interest at the corner of the machine where the pivot point lies, and draws attention to the proper place, under the work head.

necessarily apply to current designs. Mechanical improvements are therefore well tried before they are introduced into new designs.

As part of this policy the firm engaged an industrial designer, A. B. Kirkbride, to restyle the whole of its range of machines. The positive role of styling is recognised by the management, and Mr Kirkbride's brief was not complicated by a call for additional mechanical improvements. The production team, headed by the works manager, Albert Bottcher, thus freed from fear of unknown mechanical complications, was able to co-operate in a remarkably vigorous way with the consultant.

The result has been the creation of one of the best examples of honest and elegant styling yet seen in a British technical product.

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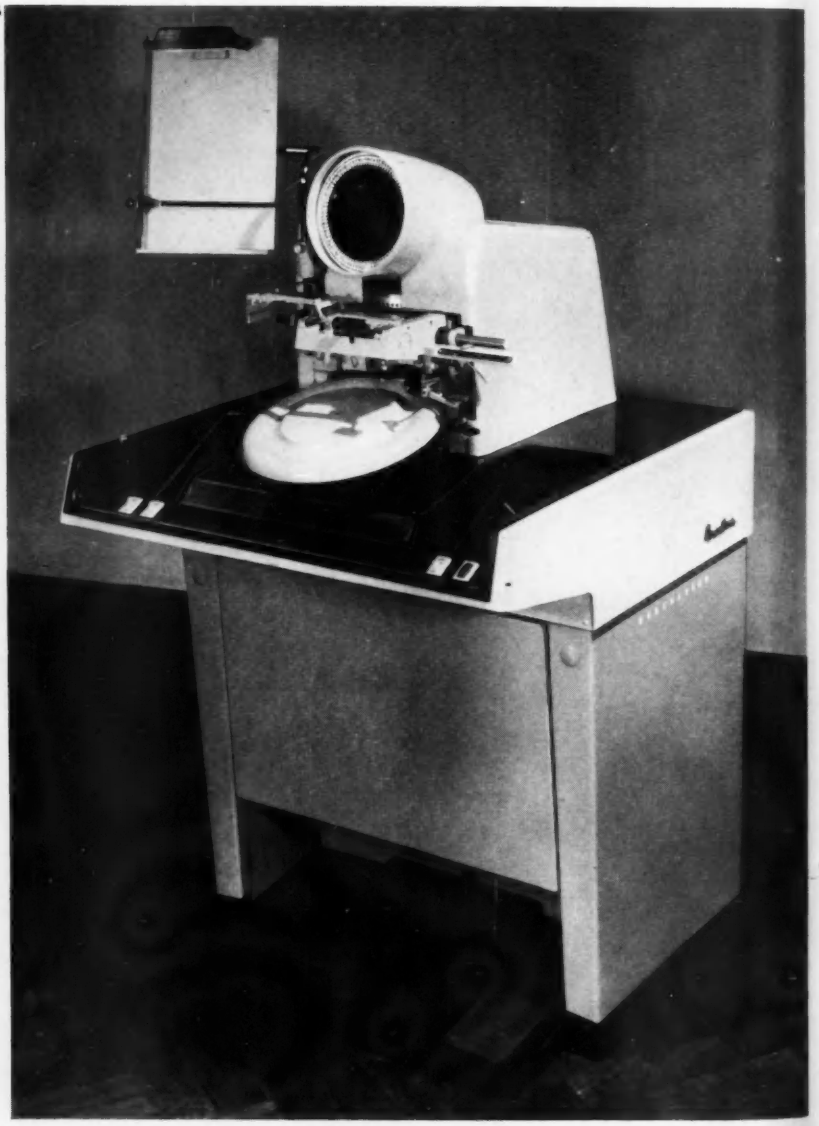
6

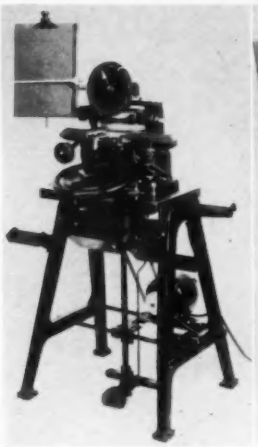


**5 and 6** Much of the styling of the 'Dorchester' address plate embossing machine derives from a study of man/machine (or rather, woman/machine) relationships. The colour scheme, in two tones of grey, helps to identify the appliance as a machine for the office rather than for the factory. The cabinet has no projections liable to snag stockings or clothes, and the giant foot pedal gives the impression of being easily operable even in the most impractical shoes. The large control wheel in pale grey contrasts well against the black of the one-piece work top. Both are in plastics which can be kinder to finger nails and more sympathetic to the feminine eye than metals. The patches of ribbing on the pedal and foot rests appear to have been added as an afterthought, and they strike the only jarring note in an otherwise highly integrated design.

7 and 8 The embossing machine, 7, was the first to be produced by Adrema Ltd, London, and was based on a German design; it remained in production until 1949, and was later replaced by an intermediate design, 8. A large number of both these types is in constant use at the Adrema works for the plate embossing service which the company provides. The unique opportunities thus afforded for work study and experiment formed the basis for the development work on the latest designs.

9 The latest model from the German firm which was once the parent company but which now has no connection with Adrema Ltd, makes an interesting comparison with the 'Dorchester'. The improvements to the control wheel and dial are similar to those on the 'Dorchester'. Although white lettering on black is theoretically the easiest to read, in this particular application it makes an undesirable contrast to the operator's typescript, which is normally black on white. Similarly, the raised pointer which is subject to parallax, and the glass front which is subject to reflections, must concede the advantage to the British machine.

7



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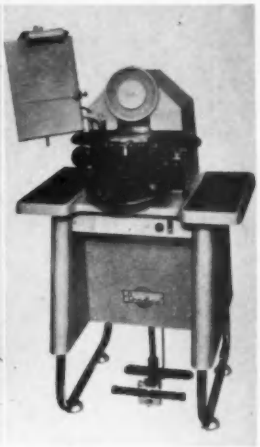

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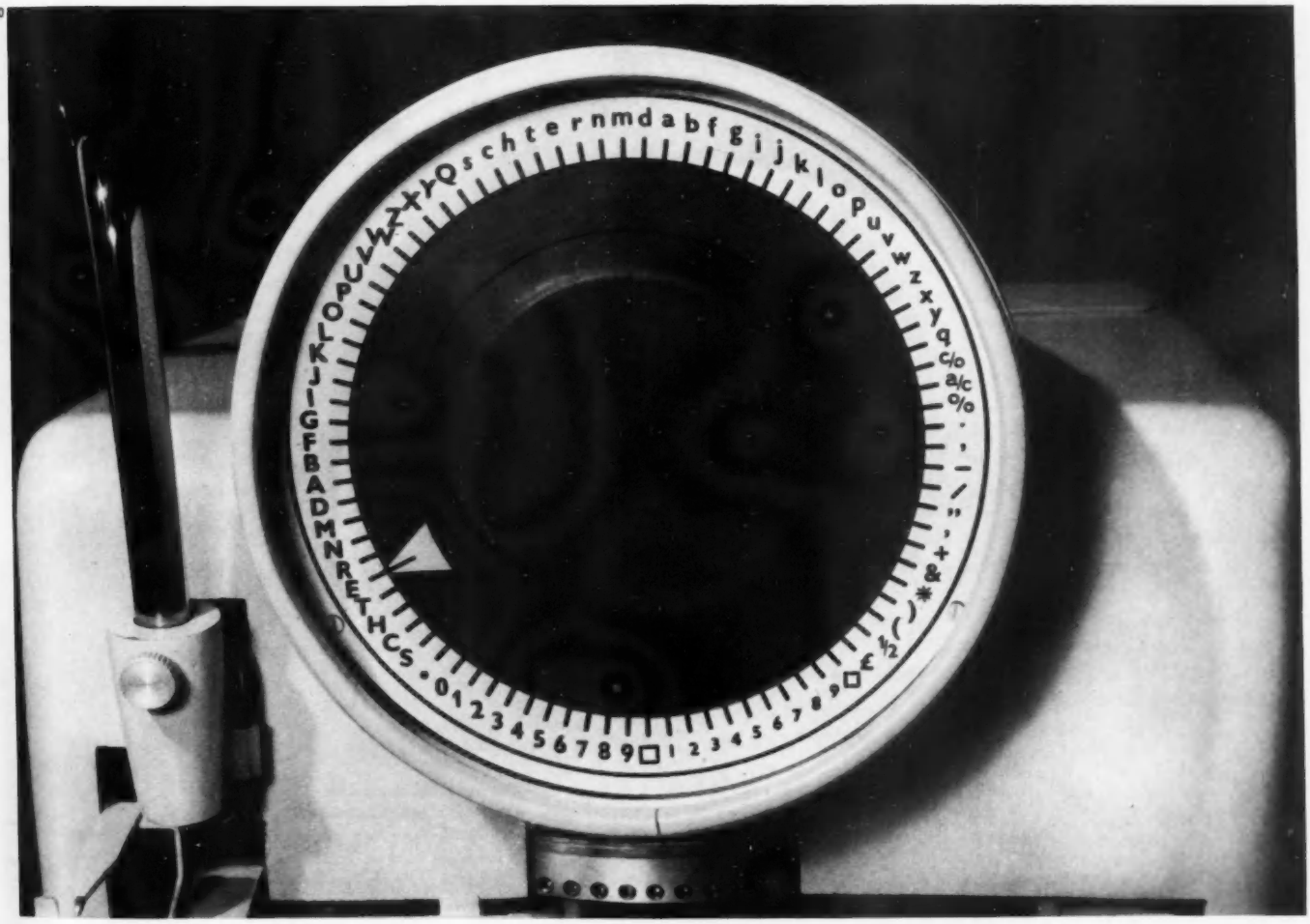



10 The dial of the 'Dorchester' has been redesigned close to principles enunciated by the Applied Psychology Research Unit, Cambridge, and was developed with the aid of advice obtained from the RAF Institute of Aviation Medicine, Farnborough. All glare reflecting finishes have been suppressed and the edge lighting has been calculated to minimise eye-fatigue due to repeated accommodation to varying light intensities from dial, typescript, and background. The pointer is painted on a black disc which is in the same plane as the annular ring bearing the characters, thus eliminating any difficulties due to parallax.

# New shapes for the table

GILLIAN E. NAYLOR

The illustrations on these pages give some indication of recent developments in the design of British tableware. They emphasise the emergence of a positive national style and a standard of design and quality which gives British tableware at its best a place among leading products from abroad.

Manufacturers in all branches of the industry are experimenting with new shapes and textures, and with new forms of decoration. Traditional shapes in bone china, and earthenware, as well as new designs, are produced in bright, often contrasting colours and with subtle glazes; a wider use of photo-lithography has led to freer and more naturalistic forms of decoration.

Plastics are no longer considered a cheap substitute for pottery, ovenware is designed to take its place on the dining table, and several of the new ranges of inexpensive glassware use simple shapes with the minimum of decoration. Recent designs in silver, EPNS and stainless steel reach a high standard.

Again, the illustrations show some of the developments that are taking place in cutlery design; new shapes are appearing, and one firm has produced a range of cutlery in stainless steel (an indication of the growing influence of Scandinavian design in this field).

With the development of a more casual approach to eating, place mats are becoming increasingly popular. The larger fabric manufacturers are producing more of these (the contribution from Northern Ireland is significant), and small firms are experimenting with colourful ranges in various materials.

Linen place mat (in the background). DESIGNER *John M. Lindsay*. MAKER *Old Bleach Linen Co Ltd. Price from maker.*
Earthenware platter. MAKER *Joseph Bourne & Son Ltd.* 17*s* 6*d.*
Lemonade jugs and mugs in earthenware. MAKER *Elijah Cotton Ltd. Jug* £1 2*s*; *mug* 3*s.*
'Pyrex' tumblers and holders. DESIGNERS *John Cochrane, in co-operation with Milner Gray and Kenneth Lamble of Design Research Unit.* MAKER *James A. Jobling & Co Ltd. Tumbler* 3*s*; *tumbler and holder* 5*s.*
Bowl in bone china. DESIGNERS *David Queensberry (shape)*; *Tom Swimmer (pattern).* MAKER *Crown Staffordshire China Co. Ltd.* £2 9*s.*
Linen place mat. DESIGNER and MAKER *Meira Stockl.* 6*s* 6*d.*
Plastics handled knives with blades in forged stainless steel. MAKER *H. Housley & Sons Ltd. Prices from maker.*
Coffee pot in bone china. MAKER *Doulton Fine China Ltd.* £3 8*s* 11*d.*

**All retail prices quoted** *are approximate and include purchase tax where applicable*

Jug and mugs in earthenware. DESIGNERS *Brigitte Appleby (shape); Eileen Levenstein (decoration).* MAKER *Briglin Pottery Ltd.* £4 2s 9d *(jug and six mugs)*
Vegetable dish, plate and soup dish. MAKER *Josiah Wedgwood & Sons Ltd. Vegetable dish* £1 12s 6d; *plate* 6s 3d; *soup bowl* 9s 6d.
Printed linen table mat. DESIGNER *Willi Armand Rondas.* MAKER *Fragonard Ltd.* 3s 6d.
Candleboat in bone china. DESIGNER *Maureen Tanner.* MAKER *E. Brain & Co Ltd.* £2 2s 6d.
Jug and glasses. DESIGNER *Lady Casson.* MAKER *W. E. Chance & Co Ltd. Jug* 12s; *glasses from* 1s 11d – 2s 9d.
Vegetable dish in stainless steel. DESIGNER *W. C. B. Wiggin.* MAKER *J. & J. Wiggin Ltd.* £4 9s 1d.
Tea pot in earthenware. MAKER *Johnson Brothers (Hanley) Ltd. Price from maker.*
Cutlery in stainless steel. MAKER *Elkington & Co Ltd.* £3 1s 6d *(nine-piece place setting).*
Coffee cups in bone china. DESIGNERS *R. Brockman (left), R. R. Ratcliff (right).* MAKER *R. H. & S. L. Plant Ltd.* 10s 6d *each.*

Plates, cup and saucer, sugar basin and vegetable dish in earthenware. MAKER *T. G. Green & Co Ltd.* *£7 (dinner set).*

Milk jug and bowl in felspathic fine china. DESIGNER *E. Baggaley.* MAKER *E. Baggaley & Co Ltd.* *Milk jug 15s 6d; soup bowl (and stand not shown) 17s 4d.*

Pepper mills moulded in paper-filled urea. DESIGNER *A. G. Adgey-Edgar.* MAKER *Park Green & Co Ltd.* *12s 6d each.*

Silver sauce boat. MAKER *Walker & Hall Ltd.* *£4 6s (½ pint).*

Rush mat. DESIGNER and MAKER *Barbara Sawyer.* *7s 6d.*

Wine service, hand made in lead crystal glass. MAKER *James Powell & Sons (Whitefriars) Ltd. Decanter* *£2 10s; glasses from £5 6s to £11 8s per dozen.*

Cutlery with stainless steel blades and laminated beech handles. DESIGNER *R. L. Walsh.* MAKER *Sanenwood Products Ltd. Prices from maker.*

Coffee cup and saucer in bone china. DESIGNER *Stephen Dunn.* MAKER *New Chelsea China Co Ltd.* *£5 10s (15-piece coffee set).*

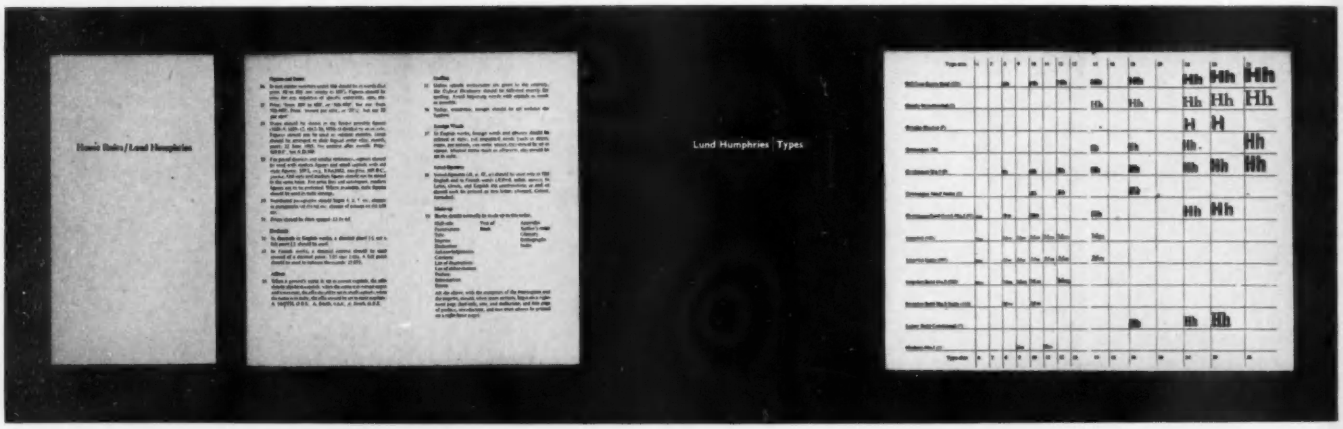
Stoneware grillpan and vegetable dish. DESIGNER *Lady Milne*. MAKER *A. W. Buchan & Co Ltd. Grillpan 15s 3d; vegetable dish 16s 8d.*
Tankard in plated nickel silver. DESIGNER *Eric Paton*. MAKER *Elkington & Co Ltd. £2 5s 5d (1 pint).*
Wooden cheese board. MAKER *The Betula Ltd. £1 9s.*
Coffee pot and plates in earthenware. MAKER *Johnson Brothers (Hanley) Ltd. £6 10s (26-piece dinner set).*
Table mats in cotton, rayon and 'Lurex'. MAKER *Donald Bros Ltd. From 10s 6d (per set of three).*
Cup and saucer in bone china. MAKER *C W S Ltd. Price from maker.*
Flatware in silver plate on nickel silver. DESIGNER *David Brown*. MAKER *Philip Ashberry & Sons. Dessert spoons and forks £3 7s, soup spoons £3 7s, and tea spoons £1 18s 6d, per dozen.*
Cutlery with resin bonded laminated beechwood handles. DESIGNER *C. Melville Cass*. MAKER *John Sanderson & Son (1929) Ltd. Large knives £3 19s, small knives £3 9s 6d, per dozen.*
Glassware, lightly engraved, in lead crystal. DESIGNER *Tom Jones*. MAKER *Stevens & Williams Ltd. From 13s to £1 4s each.*
Cruet set in bone china. DESIGNER *Susie Cooper*. MAKER *Susie Cooper China Ltd. £1 3s 1d (per set).*


DESIGN 108

# House style for a printer

ALEC DAVIS

*A printer's own house style must generally be subordinate to that of his customers. When the printer is his own client, however, personality should rightly come to the fore. This article describes how one firm establishes its identity in its own publications and printed matter.*




1 The Lund Humphries' 'House Rules' and type specimen booklets were designed by Herbert Spencer.

2 A selection of invitation cards, catalogues, and, bottom right, a recent book on Picasso designed by Herbert Spencer and the Lund Humphries' design team.

WE OFTEN HEAR of the typographical renaissance that took place in England in the years between the wars, but so far as it concerned commercial printing, in contrast with book printing, this was a birth rather than a rebirth. Never before in this country, except perhaps in isolated instances, had the skill of the most able graphic and typographic designers been harnessed to the technical resources of the printer-for-industry: now, as a result of this new interest, there was a round half-dozen of printers ready to do the harnessing.

Looking back, it seems that the Curwen Press and the Baynard Press had a head start over the others; but among those others none has been more prominent from the 'thirties to the present day than Percy Lund, Humphries & Co Ltd, of Bradford and London.

In several ways Lund Humphries differed from the typical design-minded printer of pre-war days. The firm was larger; it was equally strong in letterpress and lithographic printing; and its works were neither in London nor in Manchester, the two centres of the new typographical movement.

The firm had, however, a London office which concerned itself with much more than order-booking and 'post-officing' messages between the works and the customers. The exhibition room at 12 Bedford Square was one of the first places in England where one could see the work of Hans Schleger, Man Ray, Lewitt-Him, Alastair Morrison and others also well known. It was a *pied à terre* for McKnight Kauffer, whose work and whose advice were equally welcomed by Lund Humphries. There, too, just over 20 years ago, an exhibition was held of Ashley Havinden's designs for publicity. Jan Tschichold designed, in his best Bauhaus manner, Lund Humphries' letterhead of those days, **3**. To its tradition of sound Yorkshire craftsmanship, the firm was adding an aptness in making use of the best available design talent.

Consciously or unconsciously, Lund Humphries avoided the trap of forcing a too recognisable style on all its customers. A firm using print wants the people who see its letterheads, catalogues, labels, etc, to recognise them as its own and not to think "This is a typical Winklebag Printeries job", nor even "This is a typical Lund Humphries job". The printer's own house style must usually be kept in the background. This is a limitation that is recognised by most design-minded printers – though more clearly by some than by others. The special significance of Lund Humphries is that it has fostered a very distinct house style in those of its productions for which Lund Humphries is itself the consumer as well as the producer.

These are more extensive than one might at first think. They include a wide range of business stationery, internal forms, an excellent type specimen booklet, and from time to time various advertising leaflets – besides the books (concerned largely with the fine arts or with architecture) which are designed and printed for the publishing side of the Lund Humphries business. The firm's house style also extends to non-printed matter. The painted signs at the various entrances to the Bradford works, **5**, in a black, stony side-street, clearly

3

**lund humphries**

*Percy Lund Humphries & Co Ltd . 12 Bedford Square w.c.1*

Printers
Publishers
Binders

London: Telephone: Museum 7676
Telegrams: Lund Museum 7676 London

Bradford: The Country Press
Telephone 41311 (three lines)
Telegrams: Typography Bradford

**3** Jan Tschichold designed this letterhead for the firm in the 'thirties.

**4** A selection from the current range of business stationery, produced by the Lund Humphries' design team.

4

Printers Binders Publishers

**Lund Humphries**

Percy Lund Humphries & Co Ltd 12 Bedford Square WC1

London
Telephone: Museum 7676
Telegrams: Lund Museum 7676
Bradford
The Country Press
Telephone: Bradford 41511 · 2 · 3
Telegrams: Typography Bradford

**Estimate**

**Lund Humphries**

Percy Lund, Humphries & Co. Ltd The Country Press Bradford 8

Printers Binders Publishers

Bradford
Telephone: Bradford 41511 · 2 · 3
Telegrams: Typography Bradford
London
12 Bedford Square WC1
Telephone: Museum 7676
Telegrams: Lund Museum 7676

**Invoice**

**Lund Humphries**

Percy Lund, Humphries & Co. Ltd The Country Press Bradford 8

Printers

Bradford
Telephone: Bradford 41511 · 2 · 3
Telegrams: Typography Bradford
London
12 Bedford Square WC1
Telephone: Museum 7676
Telegrams: Lund Museum 7676

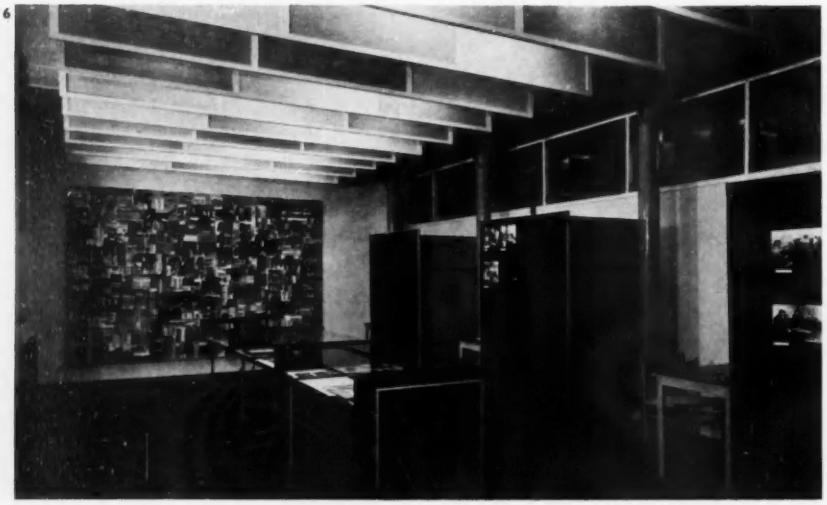
With the Compliments of **Lund Humphries**

Percy Lund, Humphries & Co Ltd
The Country Press Bradford 8 Telephone Bradford 41511


DESIGN 108

5 Painted signs enliven the entrances to the Bradford works.

6 The waiting room at the Bradford works was designed by Trevor Dannatt; the mural is by Eduardo Paolozzi.



suggest to the visitor, on first arrival, that in this former textile mill building there is likely to be something out of the ordinary. This first impression is confirmed by the waiting room and showroom, with its architect-designed showcases and a colourful mural by Eduardo Paolozzi as a focal point, **6**.

**People behind the policy**

How did the design policy of Lund Humphries, clearly evident in the work it does for its customers, and perhaps still more evident in its own house style, come into being? E. C. Gregory, now the company's chairman, was one of the younger directors in the 'thirties, and it was his personal interest in the arts that first brought the firm into close touch with Henry Moore, Barbara Hepworth, Herbert Read and other well known figures in the world of art.

This contact, unusual for a printing firm at the time, would never have been made deliberately as an aid to better business (though it is evident that good design, even advanced design, has proved to be good business here). Mr Gregory's enthusiasm has communicated itself to the firm's other directors and executives, notably Eric Humphries, now managing director, whose special concern is to see that high technical standards in the works do justice to good design; and Anthony W. Bell, London manager for many years and a director since 1953. As a result, high aesthetic standards and high standards of execution are regarded at Lund Humphries as two sides of the same coin, inseparable.

More than 20 years ago, Mr Humphries realised that "the problems that confront the designer of modern printing are of such a complex nature that only a complete new form of typographical expression, divorced from that of traditional bookwork, will suffice to carry the varied messages home. . . . To the German typefounders and later to the French must be given the credit for having first employed *designers* . . . who attacked the problem with an open mind, creating entirely new forms with which to hold the volatile eye of the modern reader". This quotation – fighting talk from a practising printer – is taken from an article by Eric Humphries 'Design for Today', 1935.

How has the policy been carried out? For eight years now the firm has retained the services of Herbert Spencer, an outstanding consultant designer. It has very able typographical designers on its full time staff both in London and at the Bradford works; and, in the words of Mr Bell, "there is a constant exchange of ideas between the designers in the studios and the men in the works". Someone as remote from the beginning of the design process as a machine minder can make a hash of the creative designer's efforts; one feels confident that in this firm it is most unlikely he will do so.

The more obvious characteristics of the firm's house style are asymmetrical layout, the use of sans serif display types in contrast with classic text types, and a minimum of punctuation marks. What is more important, the house style has character for the best possible reason – because the house *itself* has character.

# Human values in conference

*The seventh International Design Conference at Aspen, Colorado, discussed 'Design and Human Values'*

JACOB BRONOWSKI

To a designer, one conference of designers is no doubt recognisably like another. However, I have only once before been in a room full of designers. To me, the recent conference of designers at Aspen in Colorado was unlike any conference of scientists that I know.

Scientists, even in conference, are of course not as angular and apocalyptic as designers picture them. On the contrary, they are rather gay and playful, and are at all times given to practical jokes and to wild elaborations of fantasy. Nevertheless, there is about them the air of being at a conference on duty – to weigh, to challenge, to impress. The young men who are going to read papers stride off with the eager look of men who have a reputation to make. The grand old men address the plenary sessions on philosophical problems.

If I am to judge by the week in Aspen, designers do not confer in this way. For example, it was striking to me that there were no grand old men at Aspen. There were men with great reputations, but they were not treated like elder statesmen, and they did not behave like them. And the promising young men seemed to know that no one makes a reputation at conferences; one only makes friends and enemies.

### An outsider's impressions

The larger number of those at Aspen were practising designers. They followed the fairly forbidding course of lectures and discussions scrupulously. Yet the course was almost devoid of illustrations and of anything that might help a designer in the mechanics of his craft. As an outsider, I often felt that I wanted to see examples of the work of the people who spoke. I wanted to know how they translated their aspirations into designs. But the conference did not feel as I did, that it constantly needed to see the words put into action.

Of course, the designers at the conference knew some of the work of those who spoke. But I am sure that this was not their main reason for being content with words. The conference was interested in abstract ideas; it wanted, not to see, but to understand; it was absorbed by argument. It wanted to know not how a designer works, but how he thinks; and not what he should do, but what he should be. This is the preoccupation in the title of the conference 'Design and Human Values'.

For a generation and more, designers have preached that the shape of a thing should spring, whole and precise, from its function. Now at the end of the generation, the outside of an aeroplane, whether Russian or American, is indeed functional. But the inside of an American plane looks like a flying operating theatre, and the inside of a Russian plane looks like a flying samovar.

Dr Bronowski talks to members of the conference

The conference, then, by its title had announced that it meant to move forward, from the concept that the function dictates the design, to wider values which include this. The problem of going forward from the technical to the wider human values is equally perplexing in science today. Indeed, I was asked to Aspen because I have just written a series of articles called 'Science and Human Values'.* It is clear that neither 300 designers, nor 300 scientists, talking for a week, will solve these problems. We are, all of us, still looking for beginnings.

In the discussions of the conference, I was impressed by the directness with which designers faced their problem. In the tension between technique and humanity, between machine and man, they felt themselves personally involved; but they did not therefore feel trapped.

And unlike a conference of scientists, they did not think of humanity as something outside the conference room. The most heartening thing about the Aspen designers, to me, was their assured sense that other people were much like them. Researchers with punched cards and Hollerith machines might take what opinion polls they chose about current taste; the designers were confident that the true aspirations of men were to be found by looking into their own hearts.

### What the conference taught

Did the conference teach anything? It taught no tricks of design. It did not try to form a taste. And those who went to it did not look for these things. They looked

*continued on page 73*

* Universities Quarterly, Vol X No 3, 1956; Vol X No 4, 1956; Vol XI No 1, 1957.

# Venturing out of tradition

GEOFFREY SALMON

BY FAR THE GREATEST EFFORT in the British carpet industry is directed towards the manufacture of traditional nineteenth century chintz and Oriental patterns. One of the reasons for the persistent demand for these designs undoubtedly lies with the distributors who buy a safe line in traditional patterns and sell to the unprotesting consumer who has rarely any other choice. Does the resistance to good modern designs also partly lie in the paucity of convincing formal pattern in most contemporary carpets? Does the sophisticated doodle, the accidental texture or the emasculated repeat found in so many designs offer a satisfying, lasting alternative to the best traditional patterns?

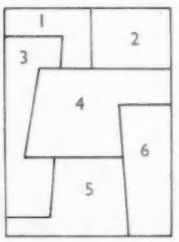
The 'Acropolis' range of carpets, currently launched by T. Bond Worth & Sons Ltd of Stourport on Severn, is a bold venture by a firm which has been producing mainly traditional designs for almost 100 years. A range of seven modern designs offering widely varying degrees of mood and formality should test the ability of modern motifs to hold their own against the popularity of traditional patterns. All the new designs are by Jacqueline Groag and are chiefly remarkable for their restrained and subtle use of colour and pattern which will be as suitable for the living room as for the state apartment. The elegance of the designs and the heavy construction of the carpets are aimed very surely at those who want modern designs to be luxurious and who are prepared to pay about £8 per lineal yard for these carpets.

The designs themselves reflect this aim. They do not timidly attempt to escape notice as frank twentieth century pattern; neither are they insistent and disturbing. In 20 years' time they should still be acceptable simply because their colours and patterns are not clever and stylish, but based on organic or geometric forms. Patterns in carpeting are an integral part of the structure of the carpet and the design must keep within the discipline of the grid formed by warp and weft. Very close integration between the outside designer and the factory studio is necessary in order to achieve a successful interpretation of the design which will satisfy production methods and economics.

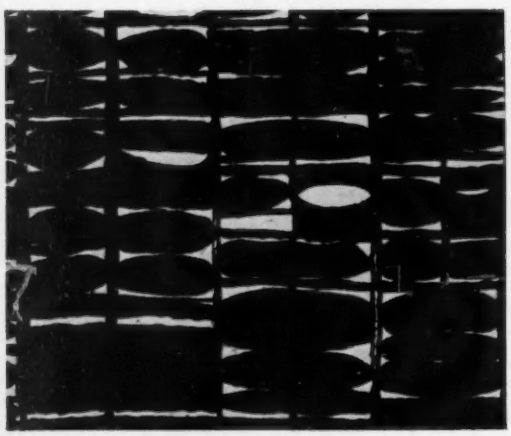
The designs for the 'Acropolis' range are well suited to the closely knit medium of a Wilton weave. The patterns are not delicate enough to 'wander' in the movement of the pile, but bold enough to put up with the drubbing of feet and furniture. The half-inch deep pile and 70 tufts to the square inch should make for hard wear. The present colours seem highly practical, but the firm will produce reasonable quantities of these designs in special colours on demand. In scale the designs vary from the small textured 'Ionia' (surely one of the most successful textures ever in carpets?) to the paving rhythm of 'Ashlar'. Of the seven, 'Flora' (not shown here) and 'Nimrod' are the most pedestrian in pattern and 'Parthenon' the most original in its subtle colour harmony. Throughout all the patterns runs the character of quiet formality and underlining this quality is the classical theme upon which they have been named. This frank appeal to architects and others with an appreciation of formal values leads to the conclusion that Bond Worth has made a significant contribution to carpet design.

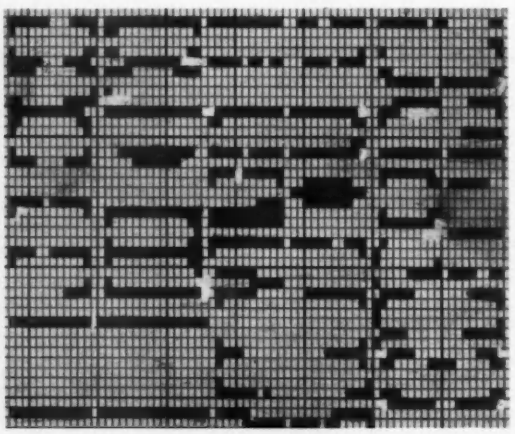
John Garner

*Jacqueline Groag designed the 'Acropolis' carpets shown opposite.*




Six of the seven patterns in the Bond Worth 'Acropolis' range of Wilton carpets are shown here. Reasonable quantities of these patterns can be produced in special colours on demand. 1 Parthenon; 2 Nimrod; 3 Pedimenta; 4 Ionia; 5 Pebbles; 6 Ashlar.





The original inspiration for 'Ionia', left, was translated into a point paper version, right. In this particular case, pure pattern unrelated to weaving technique has led to a dissimilar yet successful carpet design, shown on the opposite page, which retains the spirit of the original.

John Garner

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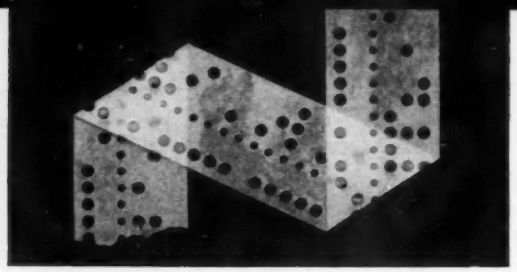


# Automation and design 4

J. CHRISTOPHER JONES Metropolitan-Vickers Electrical Co Ltd

## Work and leisure

*The previous articles in this series dealt with the ways in which automation is most likely to affect such things as, for instance, the design and distribution of products. The present article broadens the scope to include the possible effects of the means of automation itself, namely the fast information channels of electronic communications systems.*

*One of the results of the present lack of such high speed channels is the need to work in close contact with machines, paper systems, and with each other in centralised places at regular times, thus creating a rigid relationship between work and leisure. The extensive development of electronic information channels may make it possible for the routine tasks of industry and commerce to be carried out at irregular times between the leisure activities of domestic life. Evidence of this trend can already be seen in the changing design of the office as electronic communication devices replace our present comparatively slow and inflexible systems based upon paper and personal contact. The article discusses the social and psychological effects of such fundamental changes in our habits and thought.*

WE HAVE SEEN that automation is the technique of controlling mechanised processes through information handling machines instead of through human operators and routine brain workers. It is better to base our expectations of the effects of automation on the principles involved in this technical change, rather than argue only from the effects of semi-automatic production that can already be seen. This is particularly true when we seek the more remote effects that are discussed in this article.

The principle that seems most relevant to automation *is that of carrying information by the lightest possible vehicle*. This vehicle is the electronic particle, or impulse, that travels by radio or by wire.

### Information channels

Information is hardly to be regarded as a physical thing. But it can usefully be thought of as a form of energy, and like energy to be naturally mobile and fast moving. In electronic circuits, and within the human nervous system too, this dynamic quality is exploited by the very high speed of the electric impulse as an information vehicle. The complex actions, and reactions, of the nervous system during a human action such as speech, or the complex behaviour of an electrical recording device, would be impossible if channels for the movement of vast quantities of information at such speeds did not exist. It is not too much to say that all the effects discussed in this article could be the consequence of establishing wide and fast channels for information.

The absence of such channels in our present mechanised system is the reason for many of its characteristic and unpleasant features. Among these are air pollution, rush hours, commercialism and bad design. To think of the wide, fast and exquisitely controlled information transfers that must be taking place within a plant, or in the human body, and to compare them with communication systems based on letter writing, form-filling, travelling, moving levers, and reading instruments makes it clear why our own system is inevitably crude, inflexible, wasteful and incapable of fine adjustments. This comparison also makes it clear that the wide and fast information

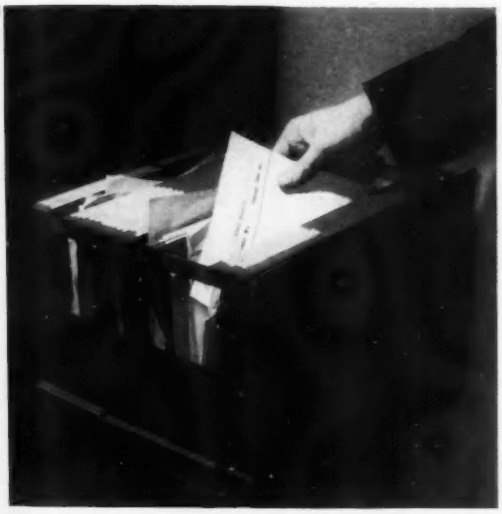
channels which make automation possible are likely to turn our system into something far more flexible, natural and humane, rather than the reverse, in that many more direct contacts, such as that between maker and user, will become for the first time possible in an industrial system. Although it is important to bear in mind that such high speed communications systems maintain, by their nature, an essential neutrality, the efficiency of the system in no way affects the nature of the material it passes.

The mobility of information has its disadvantages too. Information, like energy, will not remain still but always tends to run away and turn into disorder or randomness. To keep it still it is first necessary to turn it into an equivalent form in some static medium – ink on paper, magnetic spot on recording tape. Any control system that is to have more than a transient purpose must provide for storage and a fast means of making and unmaking the transformation into and out of store. Only when such stores, **2**, were devised did electronic computers become possible. Without storage, electricity could only be used for such transient systems as telephone and radio.

Much of the business of life is not transient but sustained and so storage is often required. In the past the greatest use was made of the storage capacity of the human memory. Memory has been largely replaced by written storage on paper, **1** and **3**. The weakness of paper storage is that it is so very permanent; it takes so long to get the information into and out of store. Our usual remedy for this defect is to move the store – this movement is the mailing system, the Press and the many other channels for forms, notes, invoices and so on. The movement of information by these means and

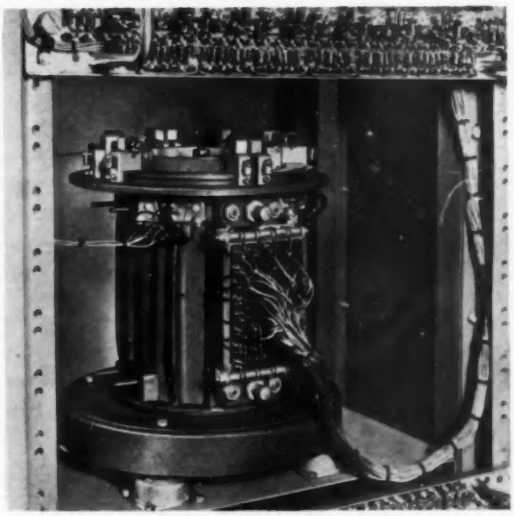
**1, 2, 3, 4** When information is carried electronically paper storage, **1**, is replaced by magnetic storage, **2**, and the tray of documents, **3**, is replaced by the television viewer, **4**.

1



*Store of 'Metrovick 950' computer – Metropolitan-Vickers Electrical Co Ltd*

2



3

*'Vidar-Visual Data Readout' computer – I B M*

4

the endlessly laborious acts of reading, writing, typing, and filing that are entailed in getting information in and out of paper storage, provide countless paid jobs. These are the jobs that are most threatened by automation – the routine brain work.

**Making way for mental craftsmen**

It does not seem likely that the picture of an automation state in which there are *no jobs* is correct. New jobs are created as old ones go. When computers replace clerks, some people, but by no means as many, will be required to maintain the machines and others to programme them. Both these jobs may demand more mental skill than clerking and neither of them is routine. There is a tendency for such new jobs to demand initiative, ability to work without direct supervision, and flexibility of mind. The term mental craftsman very well expresses the kind of work and the kind of worker. To trace and rectify the faults in a computer that is out of action, or to write the programme of instructions that the machine is to follow, are tasks that are done at irregular times, without direct supervision and call for an ability to think abstractly and logically. As was made clear in earlier articles, the automatic machinery must be kept going continuously, breakdowns must be avoided whenever possible or rectified with the very least delay. For these reasons the non-routine, and more original and vital, bits of information that will be supplied by brain workers, and which will initiate the system and keep it going, may be required at instant notice and at any time of the day or night.

Two ways of meeting such seemingly irksome demands suggest themselves. One is for mental work to be done in advance and electrically stored until it is required. This might apply to the more advanced thinking concerned with making deliberate changes and adaptations to the system – work that would be analogous to what we now call research, planning and design. The other method is for mental craftsmen to have periods of on-call duty. Those who supply manual as well as mental skill for break-downs and so on would have to attend at the automatic plants for such periods, but those who supply only information – and they might be the majority – need undertake no more irksome restriction than that of keeping within earshot of the telephone or some more sophisticated input/output device during the hours of duty. Such devices might be portable.

**Dispersed work places**

For these reasons the effects of automation that are easiest to foresee are those that are a direct consequence of the change to electricity as an information vehicle. Many of our present habits and many of our present buildings and products seem certain to fall out of use as a consequence of this distant but seemingly inevitable change. One of the most important of our present habits – entirely based on the use of information vehicles other than electricity – is that of working in centralised places at regular times. Industrial work is organised in this way only because of the need to keep in physical contact with the machines, or with paper systems, or with other people. In each of these cases there is the possibility that an electrical information channel would do away with the need for physical contact and make it unnecessary to go out to work. When electronic impulses, **4**, are used in place of the infinitely slower means of exchanging information by writing, reading, travelling, moving levers, reading dials and so on, the reasons for travelling to work, and of working together in one place, cease to exist. Automation will not require the continuous presence of workers, but only occasional direction at irregular times and provide the means of effecting this direction at a distance through the input/output device.

We can see now that the practice of shuttling vast sections of the population back and forth to central work places each day in order to make available the information that they carry in their heads, transgresses the principle of automation that information should be carried by the lightest possible vehicle. The possibility that very cheap and very reliable electronics will one day make these carriers feasible, makes it both important and exciting to explore the tremendous implications of such a change.

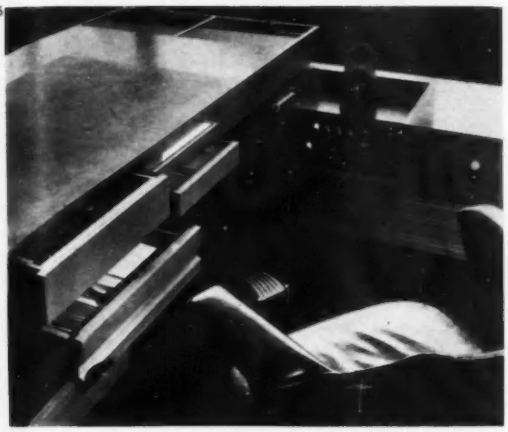
**Changes in office design**

Those who remain unconvinced by the argument so far, can see some tangible evidence of this change in the forms that offices have taken. Offices of various dates are shown in **5**, **6** and **7**. In **5** the paraphenalia of paper work is very much in evidence and no automation devices exist. At this time it was necessary for people to travel to the office, for the information was carried by a material medium instead of by electrical impulses. The movement of vast quantities of paper, and the storage of them, could not be accomplished more easily than the movement of people, so the people came to the office.

But, as the illustrations show, offices have never looked very satisfactory. To manual workers and outsiders, they have always appeared to be rather unnecessary, while those inside frequently describe their work as mere red tape or pen-pushing. The information that is being dealt with is, of course, very necessary, but the paper to which it is attached is not. As this paper is the reason for the office's existence it is true to say that the office itself, as a thing, has only a passing usefulness. **7**, shows how far we have already gone towards making the office look like home; the next step, surely, is to transfer the brain worker to his home and connect him to the central mechanisms by electronic devices.

This arrangement would fit in very well with the prevalence of on-call duty. When, as at present, on-call workers are kept at some central place awaiting infrequent demands on their mental skill that can come at any time of the day or night, it is difficult to devise satisfactory ways of passing the time. This problem becomes greater as automatic processes become more complex and the intelligence level of the persons con-

'Fortune'



Ezra Stoller

5, 6, 7 Automation is primarily a means of processing information by machine. Office work is a means of processing information by hand as if it were a material thing. Offices take their form, 5, from this material – the paper which is used as an information store – and exist only because it is easier to handle paper in one central place than move it between dispersed brain workers. Under automation, information will be stored electrically, 2. Because it is easier to move electricity than people, offices will no longer be required, except perhaps as meeting places. 6 and 7, show that offices tend to turn into living rooms as paper records are replaced by electronic records accessible by telephones, dictating machines, and other input/output devices. The next step is for brain workers to stay at home.

cerned rises. But if they could do the same thing at home, or anywhere else, the problem ceases to exist.

If people need not go to work it follows that they can carry out their mental tasks (for there will be few manual tasks for which they will be paid) from any position in which they may conveniently find themselves. We have seen that this may often be at home. We have also seen that the transformation which offices are beginning to undergo points in this direction. But however like home offices may become, there will still be many things to change and overcome before the logical step of transferring brain work to the home can be taken. Let us consider these problems.

**The home as a work place**

Perhaps the most obvious source of resistance to working at home is the conception of the house as a retreat and also as a place where people do not stay, but to which they return for succour. This idea, deep-rooted as it must be, lies between us and the assumption that people, if freed from the necessity of going out to work, will *want* to stay at home to do it. To think of the home as a retreat is not only an idea, it is the consequence of that stage in the introduction of mechanised work that we call the Industrial Revolution.

The work places to which we have since grown accustomed are factories and commercial buildings that are dirty, noisy, and in countless ways destructive of human life. Houses near factories become slums and everyone who can afford to do so lives as far away from them as possible. The residential neighbourhood replaces the street, factories are zoned and modern houses are squeezed under the eaves and gables of earlier non-industrial periods, so that the residents are not reminded of the unpleasant industrial realities among which they work.

The reason for the inhumane nature of the industrial environment is the lack of wide and fast information channels: these are the essence of automation and seem to underlie all our arguments. The factory environment is inhuman because it is polluted by wasted power and wasted materials in the form of soot, fumes, heat, noise and so on. This waste occurs because power is being very rapidly, but very crudely directed and misdirected to its task of changing the form of material. There is nothing in a purely mechanical factory to compare with the vast flow of information by which a craftsman directs nearly all the energy he expends exactly at the place where it is required. This very advanced information channelling through the arms, eyes and ears enables him to work with little waste of energy or material or motion and so avoid polluting the environment. It is for this reason that there was no social objection to a craftsman's work place being in or near his home. The fact that in such a craft-based society people *did* find it advantageous to live and work in the same place is probably the best reason for supposing that automation, with its comparable information channels, can re-integrate work place and house.

There is as yet no sign of industrial brain work being done at home; the present expansion of offices

The Bell Telephone Co picture-phone; the first television-telephone, now in limited use in the U S A, can make even less necessary the journeys of people to business meetings.

and industrial premises would suggest the opposite. But there are signs that the necessary first stage – a modification of our present attitude towards home – is happening. And it is happening as a consequence of the semi-automatic level of production that we have already reached. These signs are television and the do-it-yourself movement.

Television, being typical of the sophisticated information handling technique that makes automation possible, has had the very noticable effect of keeping people at home when they were accustomed to go out. Even the limited view it gives of the world outside is enough to begin the feeling that to stay at home is not to miss the fun.

Do-it-yourself, which exists because mechanised and semi-automatic production is making it possible for manual workers, and everyone else, to earn far more for shorter hours, not only keeps people at home but turns the house into a place for activities that resemble work in every respect except that of being paid. Furthermore, it has the effect of giving people a greater interest in the house and its equipment and less reason to regard it only as a retreat.

**New living habits**

The do-it-yourself movement is perhaps a far more significant thing than it appears at the moment. Not only does it change our attitude towards working at home, but it shows the direction in which all our present attitudes towards both work and leisure may alter as we learn to make use of automatic production. In do-it-yourself we see manual work – the one element absent from the automation picture – reappearing at the domestic level and becoming once more an individual and creative activity. This is a most heartening sign to all who seek a revival of craftsmanship and of art.

The real social and economic value of do-it-yourself in a society bereft of paid manual workers is just what Morris, Ruskin, Gill and all the other apostles of craftsmanship, would surely recognise at once as the pre-requisite of any artistic or creative activity that is not to acquire the superficial, unreal and unessential qualities of the *fine* arts. Although the present do-it-yourself activities are remarkable more for an absence of skill and creativeness than the reverse, there is every possibility that they will not remain in this condition. It is more likely that the ever growing *necessity* for such activities will of its own force bring about an increasing element of intelligent and creative resource until home made fittings, furniture, and even houses become as much associated with quality and competence as are home made cakes.

It is significant that many of the things for which 'home made' is not a term of disparagement but an indication of quality, are those that are made by the housewife. Much of the best in housecraft has of course gone, under the influence of mechanisation. Labour-saving devices are also skill-killing devices and many of the very recent developments that we can attribute to the beginnings of automation continue this process of making housework less and less satisfying to the intelligence. The six-month service contract for food supply, that is already available in America, includes the possibility of whole meals stored in a deep freeze. In this country the factory made cake-mix has the same time-saving but skill-killing effect.

But there are trends in the opposite direction too. Exotic cooking and advanced dressmaking for quality and pleasure rather than for money-saving, are two examples and both are being sponsored and advertised in the distribution of processed goods. Television plays a part in this too. The new American habit of informal and exotic cookery in the living room itself, shows a new willingness to exploit housework for its own sake and to make it once more a craft. It is worth noting that such informal cooking is now becoming an activity for the men rather than the women in the house.

It is significant also that the term 'work', with all its unpleasant industrial implications, is not an accurate one by which to describe household activities. It is not helpful or appropriate to count up the time that a housewife spends at work, or to sort it out from the element of leisure and pleasure that pervades everything done in the house. It may well be that automation will put us all in such a situation. If it does so then the great problem of leisure, about which so many writers on automation are concerned, will be a problem no longer. We see that once industrial activity can become part of domestic activity, and mixed up with it, there is no difficulty about finding ways to fill time, no leisure problem, no work problem, just the business of life as an undifferentiated, satisfying whole.

Housework, and do-it-yourself, these two activities that rank so low in our present estimations, may provide solutions to the greatest questions raised by automation and in doing so could restore all the senses of craftsmanship, service, wholeness and sociability, that have been so disastrously lacking since the Industrial Revolution began. This possibility, so far removed from the automatic factory itself, and as yet so difficult to believe in, is of the very greatest significance to us all. For the paid or unpaid persons who will design and shape the domestic equipment, houses and neighbourhoods in which such a change can come about, there are the most exciting and rewarding possibilities.

**Electronics sets the pace**

In looking so far ahead, yet trying to avoid the unreality of the science-fiction approach, we should remember that very little of what is predicted will come about unless the electronics, that might provide the all-important information channels and stores, becomes very much cheaper and very much more reliable. Technical progress in this field sets the pace for all the changes discussed in this article and we are still very far from achieving any of them. It still costs about as much to telephone as to post a letter, and electronic computing is so costly as to raise many doubts as to its present value. But the trend is clear and it is unthinkable that electronic equipment will not become, in the

end, as minute, as reliable and perhaps as cheap and expendable as are the automatic control systems that regulate the growth of plants. So all that has been said should be related to the considerable time that must elapse before our mastery of electronics and its applications reaches this remote but seemingly inevitable state.

**Change dependent on belief**

We should remember too that very little of what is suggested can happen except as a consequence of vast and radical changes in our motives and even our beliefs. Motives and beliefs, intangible as they may seem in a literal-minded age, underlie all such changes to a greater extent than more material factors like, for instance, the development of electronics. It is to changes at this deeper level, perhaps unfelt and unnoticed, that we can ascribe the achievement or non-achievement of a future state such as that described, or of one entirely different. All that we can safely say now is that there are signs, in the intellectual sphere, of an impatience with the humanism of the Renaissance and all the vast technology to which it has led us, and a dissatisfaction with the strictly objective world that we have created. As a possible result of this dissatisfaction there may arise a new willingness to participate once more with each other, and with the world of things through the symbols of art and through integration, wholeness, non-specialisation and community.

If such a desire for the sharing of knowledge and belief, consciousness and unconsciousness, of experience of the world and ourselves, and even again of God, become the guiding motives of our future activity, then the immense possibilities for communication with the world of things and with each other that could come from the exploitation of electronic information channels (possibilities so great as to make our social relationships as intimate as those between parts of the body) seem relevant indeed. We must remember also that so many of the more material consequences of automation, as discussed here, break down barriers that presently exist – work and leisure, home and work place, industrial and residential area, user and designer, consumer and manufacturer, and many more. With such possibilities as these, remote and new and exciting as they are, we can think, act, design, and create, all manner of new situations and new environments.

Offices, traffic jams, underground railways, urban sprawl, business conferences, and many other things exist because of our present lack of wide and fast information channels. When electronic communications become general, and replace paper and travel, the need for these elements in our society may disappear.

In DESIGN for February 1958 the fifth and last article in the series, **'Automation and Design'**, discusses some wider aspects of automation and lays particular emphasis on its aesthetic impact in a context wider than that of design alone. In recent years certain developments in the visual arts, such as Action Painting, and a similar non-geometric aesthetic in sculpture appear to be influenced, among other things, by aspects of the scientific theories underlying automation. The irrationality of this kind of painting suggests the role the visual arts might play in a society conditioned by automation; compensating for the orderliness and rationality of automation processes and their products.

# Practical packs

## CONSUMER NEEDS 9

*How far do manufacturers consider the convenience of the housewife when producing packs for use in the home? In spite of the many advances that have been made in this industry during the past few years, too many of today's packs, the author suggests, are inefficient in use.*

DOROTHY MEADE

THE DEVELOPMENT of new materials, new methods of presentation, the increasing power of advertising and the expansion of self service shopping have brought about great changes in the packaging industry in post-war years. Extensive research is carried out to ensure the safety and hygiene of goods in transit, and much emphasis is laid on the sales appeal and presentation of packs. In fact everything is done to see a product safely and economically delivered to its destination on the retailer's shelf.

So far, so good. Now the housewife takes over. The cartons, boxes, bottles and bags complete their journey in her shopping basket. Outer wrappings should be light, compact and easily disposable, for they are thrown away as soon as the product is opened. But many containers have to take their place on shelves and in cupboards, and continue their life until the contents are empty. Here is the final test of a good pack, for however efficiently it reached the shop, it must be counted a failure if it does not stand up to practical use.

Undoubtedly the housewife benefits from many of these new developments. To quote a few examples – shoe polish tins and those of similar shape are no longer a source of frustration, for they have almost universally adopted a lever opening and knurled edge for better grip; special keys required for opening tins are now nearly always soldered to the tin; spray tops on many powders and liquids are a practical innovation; the introduction of a ribbon strip opening around cigarette cartons saves time; food sold in polythene bags keeps fresher for longer in the home.

### Complaints from the consumer

At the same time certain criticisms of the use of packs in the home recur with dreary monotony and have been doing so for decades. The worst offender is perhaps the range of viscous foods packed in tall, slim necked, often broad-shouldered bottles – largely mayonnaises, sauces and chutneys. The contents are too thick to pour easily, a spoon which is small enough to enter the bottle is too short to reach the bottom, and no known implement can reach the food lodged in the shoulder.

How is it that such bottles continue to be made and marketed despite acknowledged shortcomings in use? Two reasons are put forward in answer to persistent complaints. Manufacturers maintain that once the basic shape has been decided and the product widely marketed, the easily recognisable shape, quite as much as the trade name, design of the label and quality of the contents, becomes a vital factor in maintaining and even increasing sales. So, in this case, sauce is wasted and tempers are lost because the housewife is told she would not buy the identical product in another guise. The second reason is one of cost. Once the machinery is set up to produce a particular pack, any but the slightest modification involves the manufacturer in a heavy capital outlay. He is not usually prepared to make this outlay unless his goods are arriving in a poor condition in the shops, or unless he feels very strongly that a better basic design would improve sales. And if poor sales figures indicate the need for a new look in packaging, it is so much simpler, quicker and cheaper, and often more effective, to change the label, or the colour and illustration of the outer pack.

Many of the housewives to whom I have spoken are not satisfied with the design of metal tops to glass jars. Those with a second metal strip which must be removed (known as a 'Phoenix' closure) are hard to open, inclined to cut the fingers, and the metal lid always gets messy. A screw top is far more satisfactory from the consumer's point of view, and although it means new machinery, a screw top closure greatly speeds production and some manufacturers, including Bovril Ltd, have recently made this change. Most preserve manufacturers are now adopting a vapour vacuum metal seal in favour of cardboard tops, as safer protection for the contents. They succeed so well that the lid is very hard to remove, and must be pricked and levered with pins and pennies which are never to hand in a kitchen. Some form of easier leverage is needed. The sealing of meat and fish pastes is a special problem as the contents must be hermetically sealed at great heat for safe preservation. In America a more practical closure which will stand up to equal pressure has been invented and patented, and British firms are carrying out research on this problem at the moment.

In many cases powders and sugars are packed in inadequate and unstable bags, with unsatisfactory

1 This type of fastening, known as the 'Phoenix' closure, is used to seal most meat and fish pastes; it is difficult to remove, and the sharp edges of the metal strip can cut the fingers. However, research is now being carried out on the production of a more practical form of closure.

2 Bovril Ltd has recently replaced the 'Phoenix' closure with this screw-on lid, which is far more satisfactory from the user's point of view.

3 and 4 Lids such as these are designed to keep the contents of the jars airtight. They are, however, notoriously difficult to remove, and a more practical method of leverage is essential.

5 and 6 This new type of closure for airtight tins is particularly effective. The key, which is soldered to the top of the tin is used to remove a metal strip; once the tin is opened it has a hinged lid which fits firmly.

7 and 8 A plastics jar for marmalade seems a good idea, particularly as there are no corners in which the contents can become lodged. It was unfortunate, however, that this jar split down the side after being carried a short distance in a loaded shopping basket.

9 and 10 Sauce bottles like these, 9, have always caused frustration and annoyance; treated in this way they eject either too much or too little sauce, but there are few spoons long and narrow enough to reach the contents. The wide-necked bottle, 10, is a far more sensible shape.

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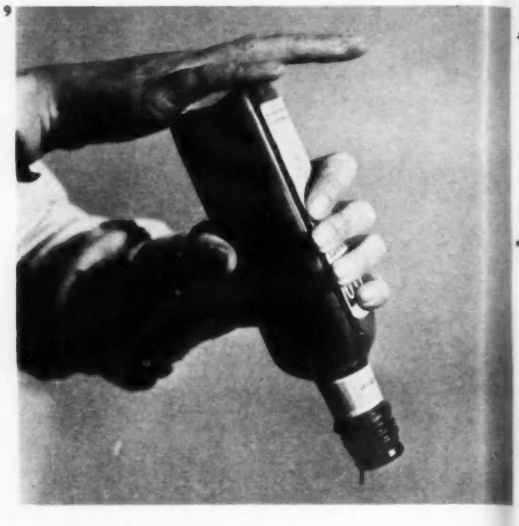

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methods of opening, often involving some wastage. If the contents are intended to be decanted immediately into a more permanent container the manufacturer should say so. If not, the bag itself should be sturdy and easy to pour from. For kitchen use, it is tiresome to have to search for scissors to open the sugar bag, 11 and 12. There is some wastage of sugar between inner and outer wraps (the manufacturer is now experimenting with a bag to be made from a single thickness of paper) and as the packet empties its efficiency as a pourer and container decreases. The manufacturer maintains that the package is "strong enough to get into the household and no further". It is claimed that a halfpenny increase on the cost of each packet would result in an annual extra charge of £700,000. Yet, for the convenience of the user that halfpenny might be well spent.

A newer but no less heartfelt criticism concerns the method of packing powder detergents and soaps. The present standard shape is unstable, too easily falls into sink or basin, and the method of opening is unsatisfactory. The British Standards Institution, which welcomes and will take action on reasonable complaints from consumers, has taken up this matter with detergent manufacturers. As a result, a thicker and more water resistant cardboard is now being used. But the shape remains unchanged, with a base far too small for the height of the packet; again, the tear-back opening is impractical, as the powder tends to overflow and spill. The manufacturer of a new polythene container designed to hold detergents has had record sales, so clearly housewives are not satisfied with the pack. With competition among detergent manufacturers as keen as it is at present, now is the time for one of them to take the lead in producing an efficient pack. And if they consider a fundamental change uneconomic, at least they might provide a container, or a pourer which can be inserted in the lid, instead of the vouchers, dusters and packets of seed which are their present sales gimmicks.

These are some of the criticisms that are often heard. Many manufacturers' reasons for not changing a design often sound convincing. But are they really good enough? If a container does not stand up to its duties in the home it must eventually be scrapped and replaced by something that does. If manufacturers fear that the housewife would not recognise an old friend with a new face, a competent advertising campaign should surely put this right. Improvements are being made all the time by enterprising manufacturers with courage and foresight. For example, toothpaste tops have recently started to change their shape to one which is more comfortable to grip. Shampoos are produced in neat and handy transparent plastics 'pillows', though they need an easier opening device. Airtight tins with hinged lids for coffee, syrup and powders are used by

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**11 and 12** This sugar pack is not easy to open and it is clumsy to use. The manufacturer claims that the cost of producing a more efficient pack would add a halfpenny to the retail price, an increase which he is reluctant to make.

**13 and 14** No manufacturer has yet produced an efficient method of packing detergents and soap powders; the tear-back opening is unsatisfactory, the boxes are easily knocked over, and it is difficult to control the flow of powder. Similar criticisms could also be applied to cereal packs, **14**, where no simple method of opening is indicated.

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*Photographs* **1** *to* **10**, **13** *and* **14** *by Dennis Hooker;* **11** *and* **12** *by Sam Lambert.*

several manufacturers now, and these provide a lasting airtight fit. Bottles which are used with wet hands are indented for easier grip. Liquid detergents are sold in cans with unbreakable polythene pouring tops, which are lighter and easier to pour than a bottle.

**Planning packs for new products**

What about new products which are launched in entirely new packs? Since so many problems are involved in changing a pack, the time for careful research is surely before the product is marketed. I visited PATRA (Printing, Packaging and Allied Trades' Research Association) and found that only two per cent of its package enquiries from manufacturers are made in the initial design stage, when the fullest use could be made of the organisation's advice and technical resources; it would welcome earlier collaboration with manufacturers.

Market research is often employed for testing new products and their packs, frequently on the advice of advertising agencies. An excellent example of the value of this method was the launching of Rowntree's 'Black Magic' chocolates in 1935. Before production a careful poll of public opinion was taken to test the popularity of the flavour of every centre, the size, shape, colour and name of the box. A new box was used, far less costly than before, the stress being laid on the value of the contents rather than the packing. The result was an outstanding success, and led to a complete swing-over in the chocolate trade to much simpler and cheaper presentation.

The standard of packing of new products is fairly high. The wider use of polythene and other plastics containers, and the increase in self service stores enables the housewife to see the products she is buying. But this growing emphasis on eye appeal tends to subordinate functional use. More attention must be given to methods of opening and pouring. It should not be necessary to use any tool, other than a tin opener which is standard kitchen equipment, to open a pack. Perforated openings are often not deep enough to yield to pressure. Outer wrappings are too firmly sealed for easy removal; more use of ribbon strip openings would be welcome. As in the case of metal tops on jars, efficient sealing has been achieved at the cost of easy opening. One could wish that all manufacturers paid as much attention to the consumer's convenience as Cerebos Ltd, with its slogan 'See how it runs'.

If manufacturers doubt the importance to the consumer of the functional aspect of packaging in the home, a survey among household users would surely convince them. And since the products are made for the housewife to use, her convenience deserves to be a prime consideration.

# USA Scope for plastics

*Previous articles in* DESIGN *for August and October discussed recent developments in plastics materials and described their applications to a variety of British products. The following feature, which has been contributed by Hiram McCann, editor of the American journal 'Modern Plastics', discusses the plastics industry in the U S A and shows particularly how reinforced plastics are being used to create new forms in architecture and interior design. Mr McCann stresses the important contribution which has been made by the industrial designer in promoting the widespread acceptance of plastics materials.*

HIRAM McCANN

THE EXAMPLES ILLUSTRATED in this article are a few samples of designer leadership which is in tune with the present American economy and with that predicted for the future. The average American family is increasing in size, in industrial productivity, in well-being and in leisure. Its developing way of life represents a challenge to plastics and a new opportunity for the industry – provided proper attention is given to design.

Except for crystal clear packaging, pure polystyrene is rapidly giving way to styrene alloys and to the copolymers. The linear or high density polyethylenes, now coming on the market, are taking over areas formerly dominated by materials with inadequate properties. Vinyls have been consistently upgraded (with the help of standards worked out between the Society of the Plastics Industry and the National Bureau of Standards) and the vinyl processors have learned much about delicate and sophisticated design from Europe. Much development work has been carried out in foam plastics which can now be produced in densities much lower than those available in non-plastics materials. They will be used both for structural insulation as well as cushioning. In reinforced plastics the industry is turning to designs which can be press moulded, and as a result 50,000 reinforced plastics boats will be made in 1957. Even the phenolics have been given a fillip by the development of coloured epoxide coatings which make them sunlight resistant and attractive in appearance.

With the vast range of plastics materials at his disposal and with no shortage of any of them, with the American philosophy of rapid obsolescence and the ambition for a constantly higher standard of physical living and comfort, the designer finds in plastics unique opportunities. But there are still some fields where a faulty view of economics has prevented manufacturers from properly using the services of professional industrial designers. One such major field is in housewares. Approximately 10 per cent of all housewares are made in plastics, their share amounting to $200 million a year. Many of them are not only undistinguished; they are unsatisfactory. However, as more of the country's leading companies come into the housewares field, sometimes by merger, it appears likely that industrial designers will become involved here too.

## All-plastics kitchen

A new all-plastics kitchen of tomorrow, 1, is currently being shown in various parts of the United States. Built by Panelyte Division, St Regis Paper Co and designed by John de Fau, member of the Belgian Institute of Architects and several American associations, it features high pressure laminated surfaces, and a sandwich type floor which is translucent and illuminated from below. Cooking is done by micro-wave energy in plastics utensils under a clear acrylic dome centred on a movable cooking unit. Drawers are vacuum-formed styrene alloy sliding on nylon rollers. The sink is moulded from reinforced polyester and the folding door is of vinyl.

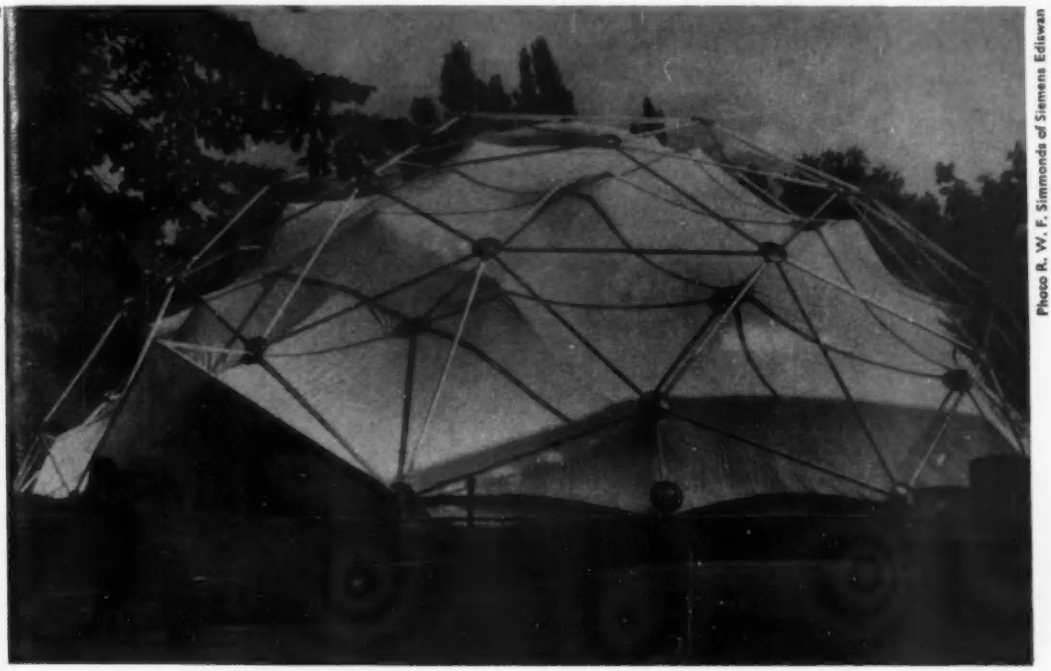


Photo R. W. F. Simmonds of Siemens Ediswan

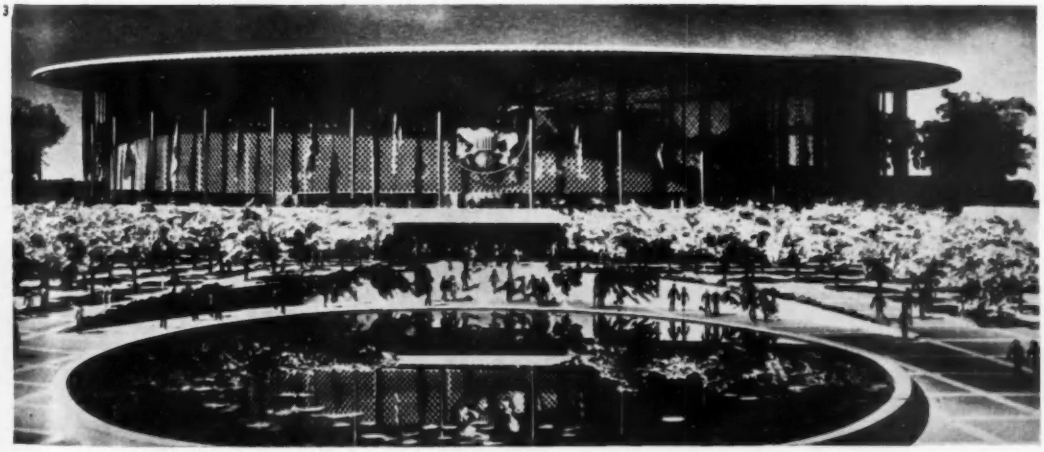
## Exhibition halls in Europe

The international impact of American design as it affects applications of plastics will be seen in various countries in the next few years through international trade fairs at which the US Department of Commerce is sponsoring exhibits.

At the eleventh 'Triennale', Milan, Walter Dorwin Teague, President Emeritus of the American Society of Industrial Designers and US Commissioner of the exhibition, organised an exhibit of communications at home and at work, displaying products ranging in size from pocket-size transistor radios to automatic typewriter machines and videotape recorders. The other American design society, the Industrial Designers Institute, co-operated with ASID in the exhibit which was arranged by Paul McCobb, and was housed in a plastics and aluminium geodesic dome 84 ft in diameter, 2. This exhibit will be shipped to various fairs for showing to a wider public throughout Europe.

For the 'Brussels International Exhibition', a building with a translucent plastics roof, more than 380 ft in diameter, spanning an area of 72,000 sq ft, is being constructed, 3. Designed by architect Edward Stone, this roof contains 2,100 panels, each a light-weight sandwich of fibrous glass-reinforced polyester bonded to aluminium I-beam grids. The panels, which can be regarded as a new building material, have been made by Kal-wall Corp.

The importance of these two buildings is that they illustrate the attention currently being given to the construction field by industrial designers, architects, and the plastics industry. Through the use of plastics structurally, the industrial designer is beginning to have an impact on the economy of the United States and on the way of life of the people far beyond that which he had a decade ago.



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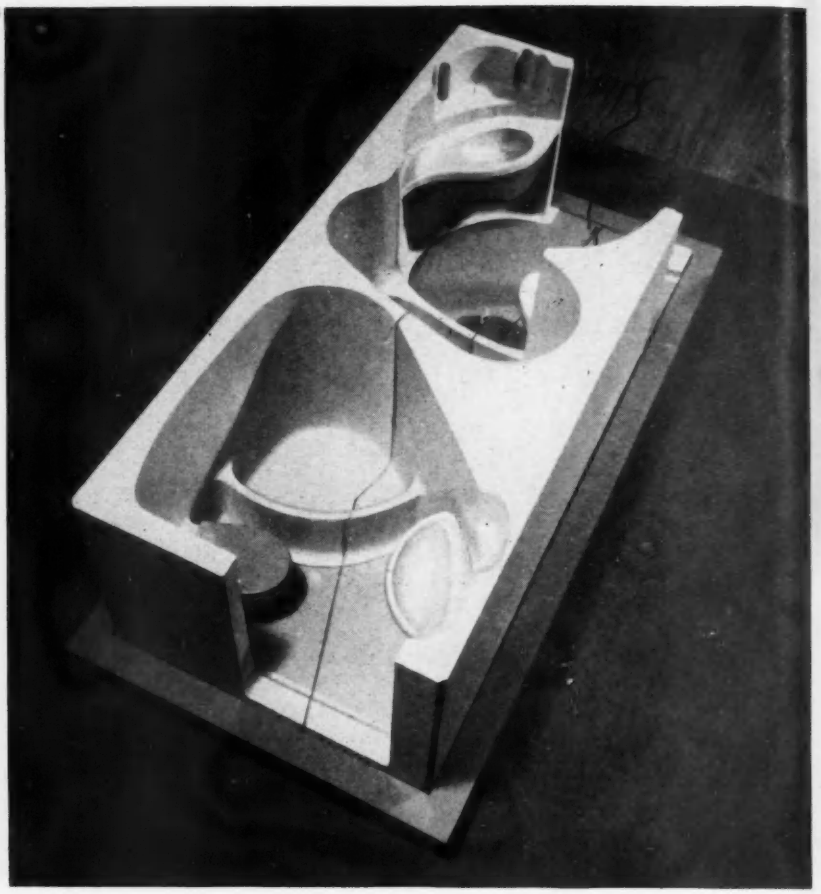

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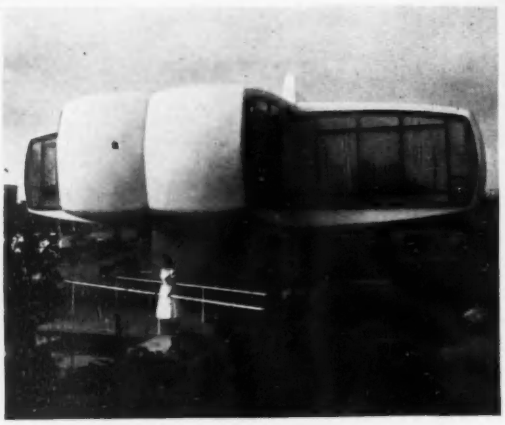

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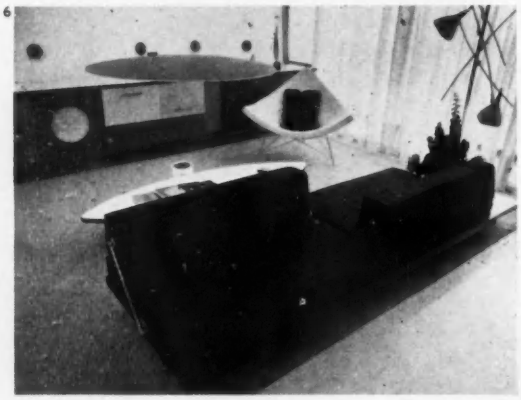

## House of tomorrow

Of more direct significance for the American family is the plastics 'House of Tomorrow', **5**, by the Monsanto Chemical Co. The result of teamwork between a dozen industrial designers, Professor A. G. H. Dietz of the Massachusetts Institute of Technology, and Hamilton and Goody, architects of Cambridge, Mass, this structure, like the exhibition halls for Europe, is built entirely of reinforced plastics and represents an engineering achievement soon to be translated into lower-cost and more functional housing.

One prime example of forward design thinking in this house is to be seen in the two bathrooms sponsored by Crane Co, and designed by the Henry Dreyfuss organisation under the direction of Julian Everett. The two bathrooms are entirely moulded of glass reinforced polyester, back to back, **4**, with the colour moulded in by means of gelcoat resin sprayed on the mould. The fact that reinforced plastics are best used in large, sweeping forms – rather than in many small forms such as tiles – should make it possible to mass produce such a bathroom with great economy. A useful innovation in one of the two bathrooms is an adjustable wash basin, **8**, which is raised or lowered by a motor to suit adults and children.

Plastics are also used extensively in the living rooms. The

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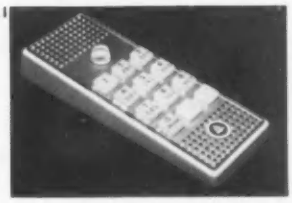
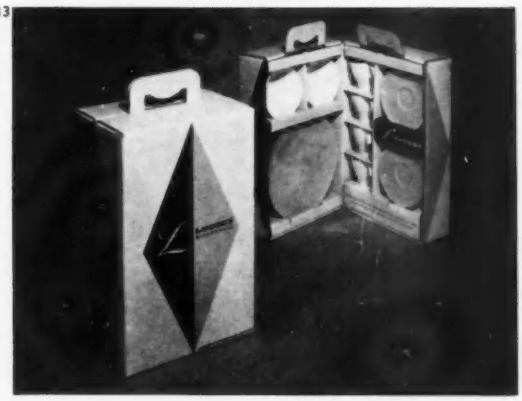


large plastics pan hung from the ceiling, **6**, reflects light from its source at floor level. A urethane foam chair can be seen in the corner. Note that the sofa backs flip over to face either end of the room. The partition between dining and living areas, **7**, is made of safety glass with a decorated polyvinyl butyral liner.

The total construction, furnishing and decoration of the plastics 'House of Tomorrow', involved almost every plastics material made, from polyurethane foam to melamine laminate. Involved also are practical designs for products of tomorrow in which plastics are used for their durability, ease of maintenance and integral colour. The Dreyfuss-designed telephone system, for example, **9** and **10**, has two-way televiewing and in some cases, by ceiling hung microphones or the push button table 'Speakerphone', **11**, permits the user to talk and hear without the use of a handset. Climate control, through plastics ducts, plastics lighting fixtures and plastics furniture are all part of the picture.



*continued*

## Melamine dinnerware

Another field where leadership by designers is helping the plastics industry to upgrade its products and its applications is in moulded melamine dinnerware. Now that the foil or overlay system of moulding-in integral coloured designs has been widely accepted, this product is competing with fine china. Raymond Loewy Associates designed for Lucent Inc, a line of pleasantly decorated melamine dinnerware, **12**, which, like bone china, is also translucent. The design has departed a long way from the typical thick and bulky commercial product and has a delicacy which is derived from the carefully tapered rims. It was necessary for the material maker to incorporate a new translucent filler in the moulding material to provide a light-transmitting property. Loewy also designed a merchandising display package, **13**, for the Lucent line, and the combination has brought new dignity and a larger market to this type of product.

*overseas review*

## Two cameras

While the United States has been enjoying a consumer goods boom with high wages and full employment, heavy taxation and high basic costs of living have brought the designer into the engineering aspects of many products with a view to lowering costs.

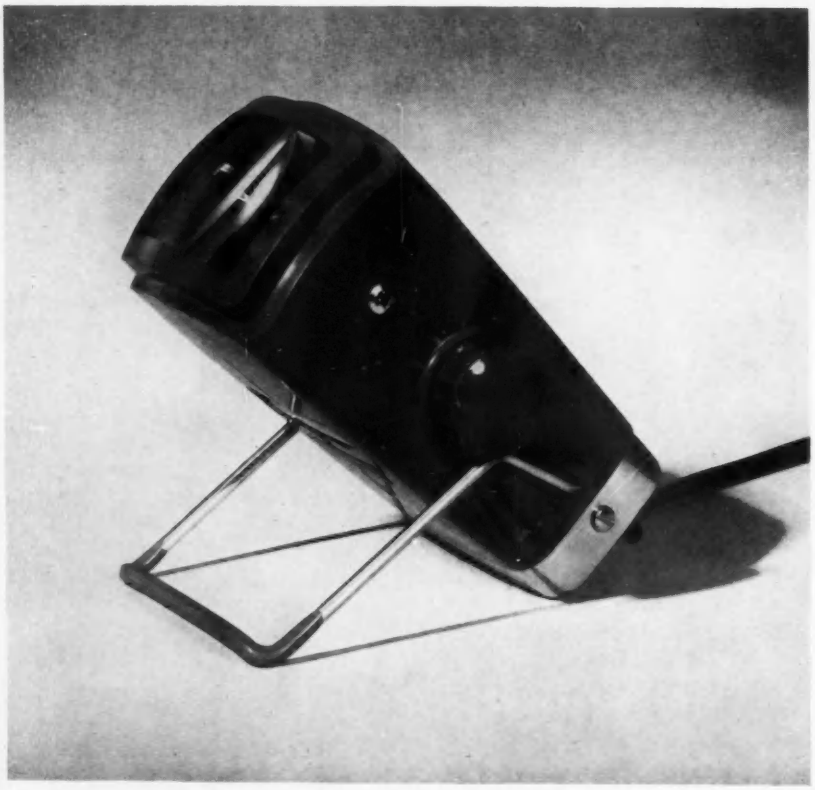
A good example is the new line of 'Brownie Star' cameras now being introduced by Eastman Kodak. Two cameras in the line have just been brought on the market and another is to come. They are made almost entirely of plastics and the actual photographic components case, roll holder, etc, are common to both, making for great savings in mould and production costs. One, the 'Starflash', **14**, has a total of 73 components. The body is one of seven impact styrene parts; there are two nylon knobs; the reflector is moulded from cellulose acetate butyrate; the film window is fabricated from acetate sheet; and there are three acrylic lenses. The ribbed casing helps the operator to maintain a firm grip, and the integration of the flash equipment with the camera body produces a compact unit which is easy to carry and use.

The 'Starflex', **15**, a reflex camera, has half its parts exactly similar to those in the flash camera. Walter Dorwin Teague, surveying the situation with Eastman Kodak, found that most women prefer reflex cameras because they can see exactly what they are taking. With this Teague design, Kodak is expanding its market.

14

15

16

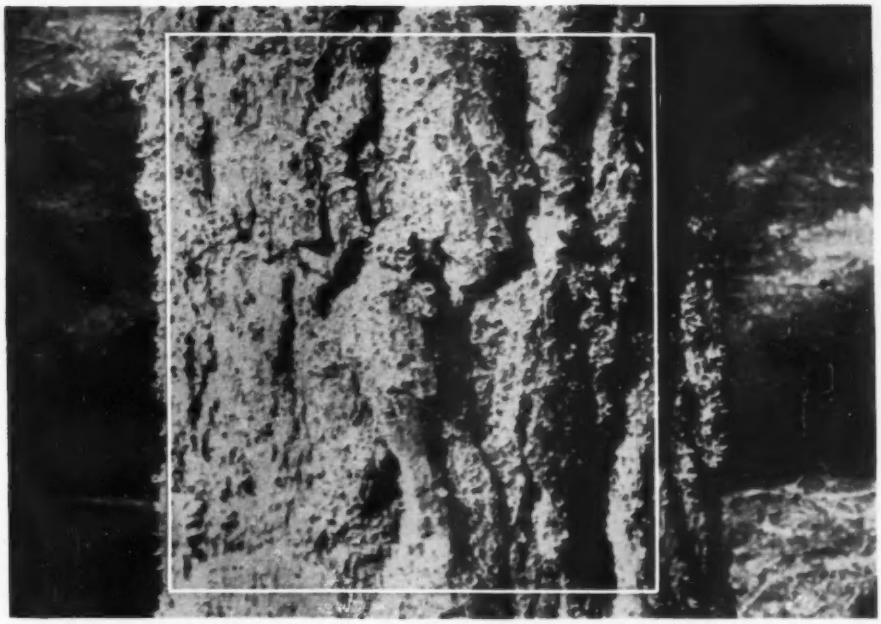


## Low cost viewer

Visual education is currently popular in America and is based on the principle that one picture is worth 1,000 words. For the Society for Visual Education, Reinecke and Associates has designed a low cost viewer, **16**, to be held in the hand and used by young school children. It could not have been made out of anything but plastics and fortunately a styrene-acrylonitrile-butadiene material was available for the purpose, being heat-resistant and non-flammable. The wire handle stand is dip-coated with vinyl plastisol to prevent the film strip viewer from slipping or from marring a desk top.

# Miscellany

1



2

**'Fotexur' foreseen**

Many readers will be familiar with the well known woven fabric 'Birch' produced by Donald Brothers Ltd. Yet few, like ourselves, may have known that the pattern was derived from a photograph of tree bark taken by William Robertson. This was in 1952, long before the process described as 'Fotexur' in DESIGN for April, had been developed. In the firm's design studio a small section of the original photograph, **1**, was enlarged, cut into sections and then arranged to make an attractive repeating pattern. The squared paper used for setting the loom was produced direct from this photographic arrangement. The final 'Birch' pattern, **2**, was on the market the following year.

This evolution of pattern unquestionably takes chronological precedence over the 'Fotexur' process. It was a coincidence that two manufacturers were working along similar lines. The importance of 'Fotexur' can now be seen to rest very largely on the way in which its originator, Tibor Reich, has been able to extend the use of its patterns beyond woven textiles to carpets, pottery, tiles, leathercloth, plastics, floor sheeting, wallpaper, lighting fittings, furniture and sheet glass. In addition, it is clear that Mr Reich's later methods of evolving patterns produced effects of an entirely new and original complexity that show little direct similarity to the original photographs. It is worth noting that a 'Pathe Pictorial' film on 'Fotexur' has recently been released. M.F.

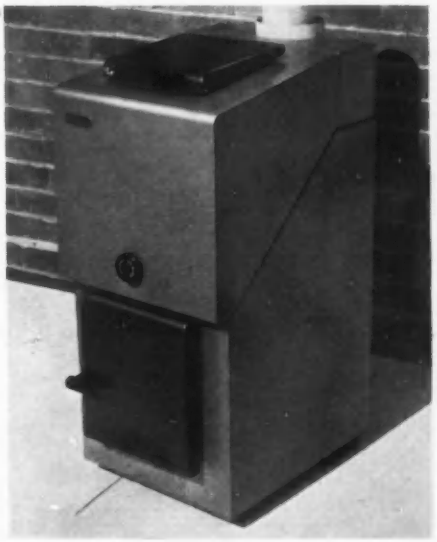
**Boiler undisguised**

The man who owns and has to tend a solid fuel domestic boiler is almost certainly a family man, the owner of a small house, with no servants beyond perhaps a daily help. The boiler must, therefore, be economical in use, must not demand attention more than twice or three times in 24 hours, and, since he and his family probably spend at least a part of their time in the same room as the appliance, it must be easy to maintain, reasonably cool to the touch, pleasant to look at, and foolproof.

Similar considerations have been influencing the design of other domestic appliances and a stage has been reached when boilers, cookers, etc, tend to bear a disconcerting resemblance to small refrigerators. The new Janitor 'AO', **3**, designed primarily for the small house, is an exception; the fuel hopper and ashpit doors proclaim it unmistakably as a solid fuel boiler, but their well modulated shapes indicate that it is meant to be lived with. Except for the cover at the base of the flue pipe, which conceals a pyramid-shaped transition piece and an access door for flue cleaning, the shapes that meet the eye are the shapes that boil the water. The wedge-shaped fuel hopper can be clearly seen, insulated by an air-space from the rest of the boiler. The whole of the lower part is a water jacket which entirely surrounds the firebox, including the floor of the ashpit. The outer surfaces of the water jacket are double-walled with glass fibre between, but the fuel hopper is a single wall of quarter-inch steel plate. The fire bed is gravity fed and self riddling.

The Janitor 'AO' which has a thermal transmission efficiency of 75–80 per cent and acapacity of 35,000 B Th U's, exactly meets the requirements of the small house owner. If good design means getting the most out of the least, this is really good design, although one wonders why the ashpit door appears to have been designed for the left-handed householder. L. BRUCE ARCHER

3



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## CLASSIFICATIONS

**GROUP 1**—National pavilions, tourism, transportation, institutional exhibits, information offices and services, books and publications.

**GROUP 2**—Textiles, upholstery fabrics, clothing, fashions, furs, footwear, haberdashery, boutique, handbags, accessories, jewellery, perfumes and cosmetics.

**GROUP 3**—Furniture, home furnishings and interior decorations, carpets and floor coverings, sewing machines.

**GROUP 4**—Housewares, china, glassware, ceramics, leather goods, luggage and travel requisites, handicrafts, gifts and fancy goods, gold and silverware, tableware, clocks and watches, stationery, smokers requisites, works of art and religious articles.

**GROUP 5**—Foodstuffs, confections, beverages, and tobacco.

**GROUP 6**—Hardware, cutlery, home electrical appliances, lighting fixtures, garden and light agricultural equipment, bulbs and fertilizer, fishing and hunting equipment, sporting goods, bicycles and motorcycles, camping equipment, sports marine equipment and boats, binoculars, photographic and cinema equipment and accessories, toys, musical instruments, radio and television equipment and electro-acoustical equipment.

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# NEWS

## PROGRESS REPORT

### Brussels International Exhibition

Featured in the last issue was the British Industries Pavilion; this month's report deals with the British Government Pavilion which sets the scene for British industry and forms part of the total exhibit covering four and a half acres. It is the responsibility of the Central Office of Information (director of exhibitions, Cecil Cooke). Howard V. Lobb & Partners was appointed by the COI to co-ordinate the requirements of appearance and safety for the United Kingdom site as a whole, and have advised on the choice of the site which is in fine parkland on the outskirts of Brussels.

*The British Government Pavilion under construction.*

The pavilion itself was designed by Howard Lobb and John Ratcliff of Howard V. Lobb & Partners in close collaboration with the exhibition designer, James Gardner, who is the co-ordinating interior designer for all the pavilions on the UK site, and with Felix J. Samuely & Partners as consulting engineers. Indeed there has been unusually close collaboration between everyone working on the British site and the final result should be one of sustained teamwork.

It was a requirement in the Government pavilion, to rely almost entirely on artificial controlled lighting and the architects' problem, apart from sequence in circulation, became one of architectural form. The fine forest trees between the Government and Industries pavilions are exploited in the development of the garden courtyard display and augmented by the planting around the buildings, emphasising the natural park-like qualities, rather than regimented floral display. The landscape consultant for the whole UK site is G. P. Youngman.

The 'Brussels International Exhibition' will be the first of its kind since the New York World Fair in 1939. It will be open from April to October 1958, and the theme uniting the whole exhibition is the contribution of the arts and sciences to the welfare of mankind.

### America executive visits Design Centre

*Miss Dorothy Shaver, president of the New York store Lord & Taylor, paid a recent visit to The Design Centre. She is seen here with Sir Gordon Russell, director of the CoI D, who showed her round.*

## PEOPLE

*Howard V. Lobb, designer of the British Government Pavilion.*

Mr Lobb, chairman of the Architects' Registration Council and past member of the RIBA council and the CoID, was controller for construction on the South Bank site and chairman of the Council for Architecture, Town Planning and Building Research during the Festival of Britain. Mr Lobb, with Mr Ratcliff is at the moment engaged on designs for a nuclear generating station at Hunterstone, Ayrshire, and a headquarters building for the City and Guilds Institute, Portland Place.

*John Ratcliff, co-designer of the Government pavilion.*

Mr Ratcliff, a partner of Howard Lobb's, worked for the Ministry of Town and Country Planning until preparations for the Festival of Britain, when he was deputy to Mr Lobb and Sir Hugh Casson, responsible for the Building Research Pavilion at the 'Live Architects Exhibition', Lansbury.

### Asbestos design consultant

H. T. Cadbury-Brown has been retained by Turners Asbestos Cement Co Ltd, to assist in the design of its asbestos cement products. He is a past member of the RIBA council and was a visiting critic at the Harvard Graduate School of Design, USA, in 1956. M Cadbury-Brown, who designed pavilions on the South Bank Exhibition in 1951, is at present working in association with Sir Hugh Casson and Robert Goodden on new premises for the Royal College of Art.

## REPORTS & CONFERENCES

### British Electrical Conference 1958

The British Electrical Conference for 1958 is being organised to coincide with the forthcoming 'Brussels International Exhibition'. Sir Gordon Radley will speak on 'Communications Between Nations and Peoples', and Sir John Cockcroft will read a paper on 'Nuclear Energy, the Power of the Future'. The conference is from May 15–17 1958.

### Design for Europe

It will be survival for the fittest only, the DIA was told during a lively course recently held at Ashridge College, on 'Design, Manufacture and the European Market'. The speaker was Dr John Murray, director and design consultant in several companies making consumer goods. Dr Murray, who spoke direct to his audience entirely without notes, was buoyantly enthusiastic about Britain's role in an enlarged, tariff-free European market. But, he said, many British firms will have to re-orientate their commercial outlook and regard industrial design as a vital instrument if they are to succeed. Design can provide a unique element outside the finite and fiercely competitive realms of engineering and production economics; design can express the uniqueness of a human personality. But to realise this better patrons or, as Dr Murray expressed it, more civilised managers of designers are needed.

Among the other speakers M. W. Hicks Beach of Marketing Development Co Ltd, laid great stress on the necessity of allowing designers to investigate market conditions on the spot, and Paul Stemann of Finmar Ltd, whose paper will be reported more fully in a later issue, made it clear that British promoters of good modern design have something to learn from Scandinavian successes.

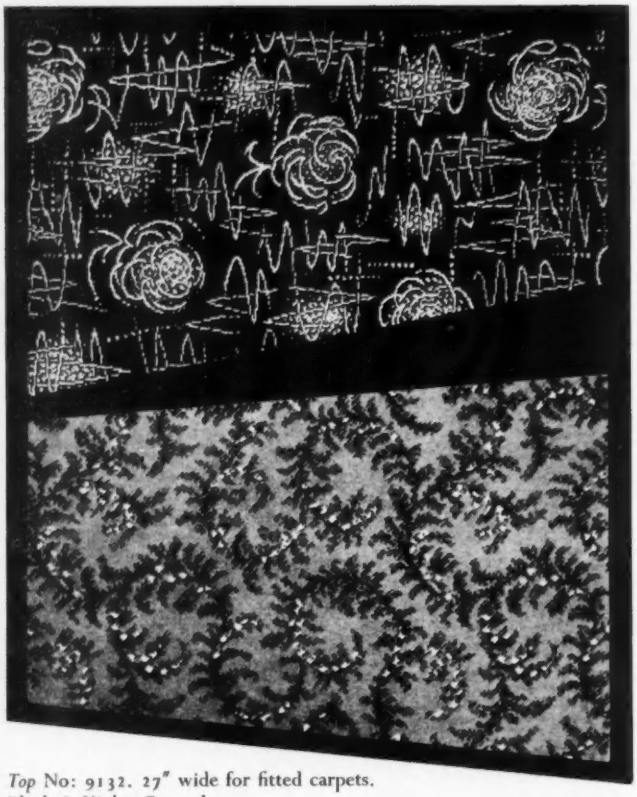
The DIA, an independent society of manufacturers, retailers, designers and members of the public, has its London office at 13 Suffolk St, Haymarket, SW1.

### The consultant designer explained

F. H. K. Henrion recently read a paper to the 'International Design Congress' in Berlin on the subject of the 'General Consultant and Specialist Designer'. Mr Henrion suggested that the general consultant designer must be concerned with all problems of design in its widest sense, with anything in fact which is man made in two or three dimensions. He expanded this theme by saying that "Architecture, the fine and applied arts (including typography and photography), and all things made by hand or by different industrial processes, in organic or synthetic materials communicate through their appearance a message to the human eye. The general industrial designer . . . is naturally unable to be an expert in all these fields, yet he is fascinated and absorbed by them all."

Talking of the organisation of consultant design offices, Mr Henrion said that "Design organisations must entirely fit the economy in which they work. . . .

*continued on page 69*



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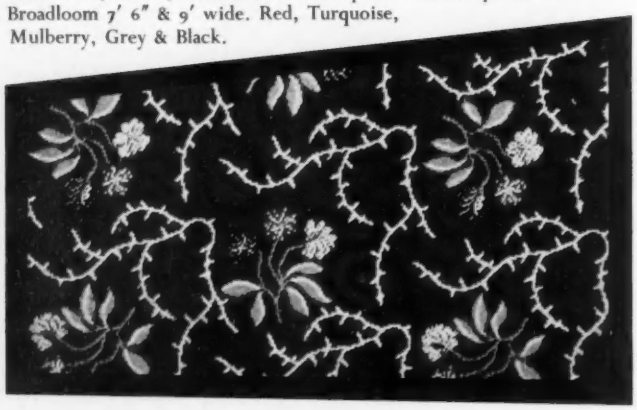

# The new range of PEL Taper Tube Furniture

As instanced by the article in the January 1956 issue of '*Design*', much interest has been aroused by the new range of Pel Taper Tube Furniture. Models include chairs of both the stacking and the non-stacking type, and tables in a variety of heights and finishes. In any setting where the furniture needs to be able to stand up to the hardest usage and yet be in full sympathy with contemporary design trends and of the highest quality, Pel Taper Tube Furniture meets the needs perfectly.

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# NEWS

in the United States you get general consultant designers with organisations ranging from 12 to 300 . . . permanently employing their own specialists. . . . In Great Britain the small design office would seem more usual, where specialists are called in as and when required . . . ".

### Technical college lectures

A series of lectures which started in November is being held at the Coatbridge Technical College, Lanark under the title of 'Implications of Modern Architecture'. The series will continue throughout the winter and is aimed largely to interest advanced students and executives in building firms. Among the speakers are J. R. Notman, T. F. Lyon, and F. R. Selby, all architects, and Alister Maynard, chief executive of the CoI D Scottish Committee.

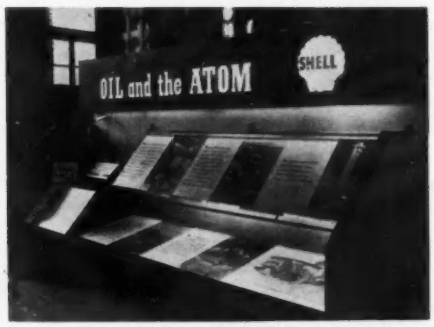
### Furnishing the home

For the fourth year in succession a series of lectures under the above title is being held in Glasgow and for the first time it is taking place in the CoI D Scottish Committee's own premises at Great George Street. The first series commenced on October 1 and the second series, more advanced than the previous one, will start at the end of January, 1958.

## EXHIBITIONS

### Miniature stands

About 120 firms took part in a miniature exhibition, covering a wide variety of products, staged at the Hotel Metropole, Folkestone, in connection with the 1957 conference of the Purchasing Officers Association. The size of each stand was five ft by three ft, and




to encourage a high standard of display, certificates were awarded to the exhibitors showing the best stands in two classes: educational, and display of goods. The winning stand in the educational class, shown above, was by Shell-Mex & BP Ltd. It was designed by the firm's studio and occupied a double site.

### Souvenirs

The Design and Research Centre for the Gold, Silver and Jewellery Industries in collaboration with the CoI D is organising a selective exhibition of the best souvenirs made in the United Kingdom. The selected exhibits will be chosen for their qualities of design and workmanship, and providing the required standard is reached, the CoI D will present certificates of merit to the manufacturers concerned. For the purpose of the exhibition a souvenir is defined as "any article which commemorates a place or an occasion". It is hoped that the exhibition will be held in The Design Centre from June – August 1958. The closing date for entries is February 28, 1958. Further details from Administrative Director, Design and Research Centre, Saint Dunstan's House, Carey Lane, EC2.

### Sophisticated crafts

A collection of craft products by some of the leading younger British designers and artists was recently brought together by Hull Traders Ltd under the title of 'Time Present'. The exhibition was staged in the studio of one of the exhibitors – John Drummond, and its focal point was the joint work of Eduardo Paolozzi and Nigel Henderson who showed wallpapers, tiles, mosaics and ties and scarves. Practically all the exhibits were bright and sophisticated (in the best sense of the word) and thankfully free from that 'dedicated' air that surrounds so much craft production.

## DESIGN

### Hotels – a special issue in January

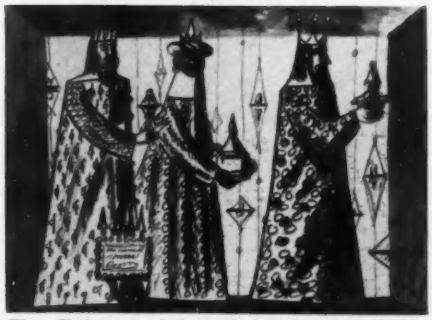
Increased activity among British hotel owners in recent months has drawn attention to the important part which the industry has to play in the future prosperity of these islands. Estimates of vast increases in world wide travel during the next few years point to the need to build new hotels and bring old ones up to modern standards of comfort, service and amenity. The way in which the British hotel industry is meeting this challenge today will be reviewed in a special issue of DESIGN to be published next month. Leading members of the hotel industry have been invited to contribute their views on some of the problems that exist. New and modernised hotels in this country will be illustrated and compared with examples from abroad, and some of the special considerations which affect the design of furnishings for hotels will be discussed.

## CoID

### Standards for street lighting design

A new and revised edition of 'Street Lighting Columns', the CoI D's list of approved street lighting column designs, is obtainable from the CoI D, 28 Haymarket, SW1, price 2s 6d (3s post free). The designs are listed under manufacturers' names and all questions of conditions of sale, etc, should be addressed to the manufacturers, not the CoI D.

### Three Kings in the Haymarket



The Christmas window display for The Design Centre has been designed this year by Barbara Jones and, as her sketch shows, she has taken the theme of the Three Kings. The figures stand eight ft high, and are covered with coloured gelatine film on top of which Miss Jones has hung coloured glass balls. In the window space transparent coloured rhomboids are suspended at different heights between the floor and ceiling. The rhomboid motifs are repeated throughout the Centre itself, and some of them contain small exhibits.

### Patterns on the floor

Milan, Vicenza, Venice and Verona were visited by members of the carpet industry on a recent tour organised for them by the CoI D. The party numbered 29 and included directors, head and staff designers from 12 carpet firms, together with representatives of other textile industries and the hotel trade.

The tour, which had as its theme, 'Patterns on the Floor', gave the carpet designers an opportunity of

seeing at first hand the Italian tradition in design, art and architecture, and enabled them to compare their own standards with those of the Italian designers. The 'Triennale' in Milan, Palladio's villas at Vicenza, and La Rinascente department store, (where members of the party are seen above), also in Milan, which makes the annual 'Golden Compasses' award for outstanding designs, were among the many places the party visited under the guidance of Mark Hartland Thomas.

The example of the Federation of British Carpet Manufacturers in co-operating with the CoI D on this tour is one that could usefully be followed by other industries seeking to provide a fresh horizon for their designers (DESIGN January page 13).

## MISCELLANEOUS

### Looking into consumer needs

The launching of the Association for Consumer Research Ltd was briefly announced in DESIGN last month. CR claims to be the first entirely independent body for consumer research in this country. It is to be financially dependent on annual subscriptions of 10s each from members of the public who, in return, will receive copies of the quarterly journal 'Which?' When the number of subscribers passes approximately 25,000, CR expects to break even on its costs; at November 15, 15,000 subscribers had been enrolled.

Consumer Research intends to dissociate itself from industry and, as its chairman Dr Michael Young said at a recent Press conference, CR will not necessarily inform firms of tests carried out on their products. A

*continued on page 71*

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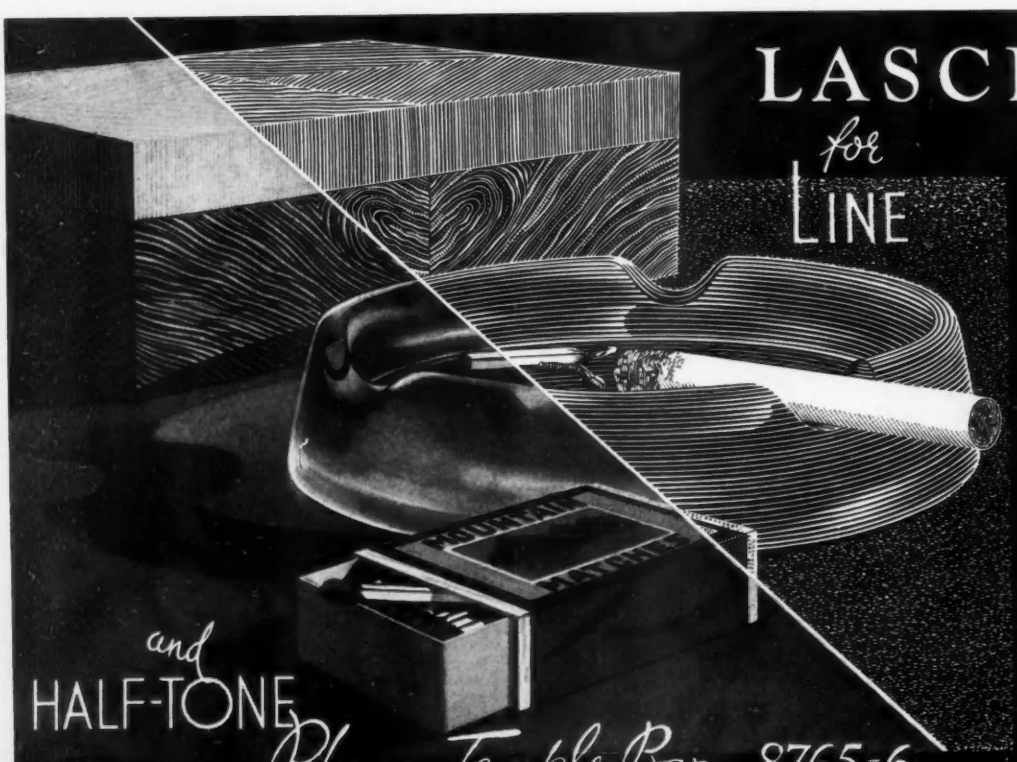

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very wide range of consumer goods is to be tested by contracting laboratories and in addition it is hoped that products will also be tested under conditions of use in the house. There is to be liaison between CR and the other body in this field, the Consumer Council, set up by the BSI in 1955, and described in DESIGN last month. CR will also receive assistance from the American Consumers Union, in whose laboratories, for instance, some British cars are to be tested.

The first issue of 'Which?' contains challenging remarks on electric kettles, sunglasses, aspirins, cake-mixes, scouring powders and pastes, 'no-iron' shirts, and cars. Further information can be obtained from the director of CR, Mrs Wilfrid Fordham, 16 Victoria Park Square, London, E2.

### Assembly hall grant

The Board of Trustees of the Calouste Gulbenkian Foundation has offered the sum of £75,000 to the Royal College of Art for the purpose of building a Gulbenkian Wing. It is anticipated that the wing will be an exhibition and assembly hall, and incorporated in the new premises, now being designed for the college, to occupy a site adjoining the Albert Hall.

### Borough patrons

Too often a collection of silver is valued by weight or by its wealth of years. An auctioneer may be forgiven if he thinks this way, and so may the mayor, but not in Holborn. That borough is now to receive four pieces of silver to be executed by modern designers. The idea came from the retiring mayor and the money from four prominent firms in the borough. The pieces will be in regular use in Holborn Town Hall, as well as being displayed there on important civic occasions. It is expected that a number of firms will make similar presentations in the future so that the collection will become an outstanding display of modern silversmiths' work.

The firms concerned are GEC, which will present a large cigarette casket designed by Louis Osman; Johnson, Matthey & Co Ltd, a large salver by Gerald Benney; A. W. Gamage Ltd, a small salver by Robert Welch; and Pearl Assurance Co Ltd, a centrepiece, designed by Eric Clements.

The scheme is being supervised by a committee representing the borough, the donor firms, the CoID, the Design Research Centre for the Gold, Silver and Jewellery Industries, and the Worshipful Company of Goldsmiths.

### Colour consultant

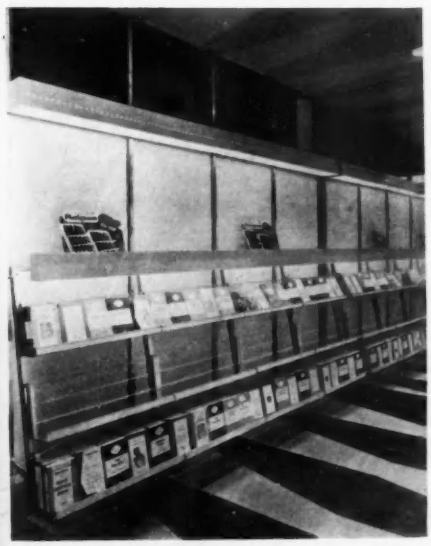
Lucienne Day has been retained by The Wilton Royal Carpet Factory Ltd as consultant on colour for its new contract range. She will continue to design Axminster carpets for Tomkinsons Ltd.

### Building Centre jubilee

This year marked the jubilee of the Building Centre. To honour the occasion it has issued a new illustrated bulletin giving an account of its work and achievements since 1932.

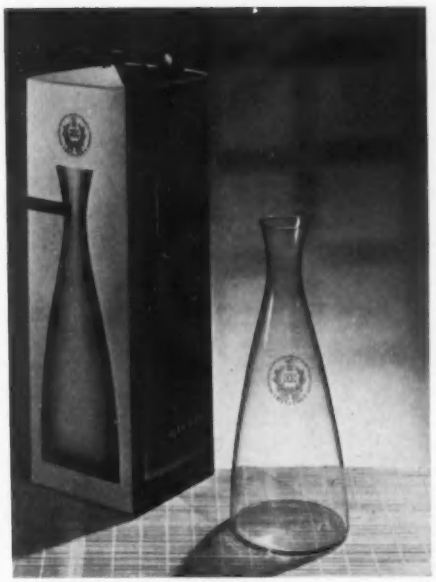
### Postal charges

Hitherto postage on subscription copies of DESIGN has been borne by the magazine itself. The considerable increase in postal charges from October 1 now makes it necessary to recover at least part of this heavy cost, which amounts to eightpence on a single copy. Subscription rates will accordingly be 40s (home) and 45s or $7 (overseas) from January 1 1958. The new rates will apply to all subscriptions falling due for renewal in or after January 1958, and to subscriptions from previous months renewed after December 31 1957.



**'Shops' in a showroom**

*A view of part of a 'stationery store' designed by Ellis Somake in the new showroom of John Wilkins Equipment Ltd in Great Portland Street, W1. The firm manufactures shopfitting components under the name of 'Wilpower'. Mr Somake has used 'Wilpower' equipment to build this rack for displaying paper-backed books. The showroom also includes similar 'shops' designed by Paul Gell, Hulme Chadwick and Misha Black, who, in their different ways utilise the flexibility of 'Wilpower' components.*



**Centenary carafe**

*R. Stennett-Willson has designed this carafe, which W. A. Gilbey Ltd is distributing to traders in the United Kingdom and abroad to mark its centenary. The protective carton has been designed by W. M. de Majo, and the carafe is accompanied by a booklet called 'Decanting' written for Gilbey's by Raymond Postgate.*

## LETTERS *to the Editor*

### Protection for industrial designs

SIR: The article 'Better Protection for Industrial Designs' (DESIGN September pages 35–8) setting out the difficulties and complications in the way of protecting industrial designs, prompts me to think that your readers may be interested in one facet of the work of the London & South Eastern Furniture Manufacturers Association.

A service is provided to members to enable allegations of design copying to be dealt with informally. Members are encouraged to report any case in which another member is alleged to have copied a design. The association is provided with illustrations of the designs, and the dates when first produced and supplied to the trade. An effort is then made to bring the two parties together for an informal discussion at the association's offices and this often results in the matter going no further. This may be because the alleged infringer agrees to withdraw or modify the design to the satisfaction of the other firm, or because the complainant is persuaded that his own design lacked originality, or that there was sufficient difference in the alleged infringing design.

Where the matter cannot be resolved in this way the parties are asked to abide by the decision of a committee appointed by the associations' council. There is then a hearing by the committee, which usually has the advantage of seeing the articles in question, and the parties present their cases with complete informality. The committee often succeeds in persuading the parties to reach accommodation between themselves, either by modification or withdrawal of an infringing design or by withdrawal of an unjustified allegation, but if this does not succeed then the committee will itself express its opinion and suggest what should be done.

Hitherto the matter has never gone further because the committee's suggestions have been implemented, but in a difficult case the council would no doubt add its moral force to the committee's suggestions. Thus, the council would then have to consider whether a member who is shown to be flagrantly copying designs of other members, was a suitable firm to continue in membership of the association.

This activity by the association is given some publicity in its fortnightly 'News Letter' and undoubtedly has an educational effect on all members. The procedure lacks the extreme rigidity and technicality of

*continued on page 73*

The Editor reserves the right to shorten letters where space is limited.

## Beautiful Beds...
*by design*

Some beds just happen... (and don't they look it!) But a Myer's bed is so much more than a mattress with legs—it's a piece of furniture *planned* for beauty right from the word go. Each and every Myer's bed is born in the mind of the designer... takes form on paper... and later—much later—goes into production. Myer's were first to dress beds in adventurous tickings. First to give bedheads a contemporary air. You may like to keep a catalogue of Myer's beautiful beds on file. If so, let us know.

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*comfortable beds*

HORATIO MYER & CO LTD VAUXHALL WALK LONDON SE11

*GOING ABROAD?*

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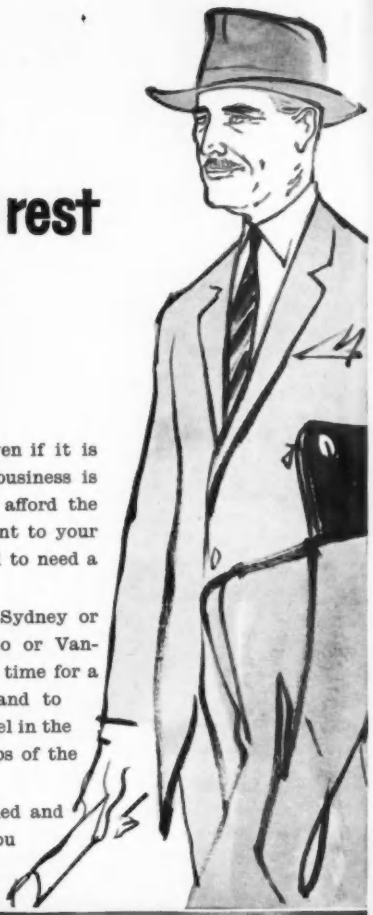
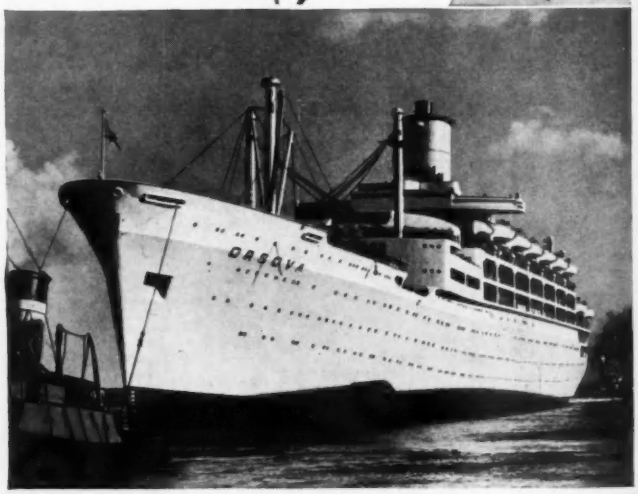


**Take your journey by sea,** even if it is only that part after your business is done. You'll say you can't afford the time. But if you're important to your organisation, you are bound to need a good rest.

You may have to go to Sydney or Auckland, to San Francisco or Vancouver. You even may have time for a short break in Honolulu—and to all these places you can travel in the large, very comfortable ships of the Orient Line.

Back home again, refreshed and fit, you will be thankful you travelled in an Orient liner.



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## LETTERS

actions for infringement of copyright or of registered designs, and the parties are helped to reach an accommodation by fellow members with practical knowledge and experience in the industry.

The association deals in the same way with registered as with unregistered designs, but in the former case, while it could not prejudice any legal rights of the parties, it would not be appropriate to intervene if litigation is either pending or contemplated.

The service is still in its infancy but it has already fully justified itself and perhaps provides an inexpensive, swift and satisfactory protection to manufacturers producing original designs.

A. GODFERY
Secretary
The London & South Eastern Furniture Manufacturers Association
93 Great Eastern Street, EC2

SIR: I would like to comment on the very excellent article 'Better Protection for Industrial Designs'. The author has obviously had considerable experience of the difficulties associated with obtaining adequate protection against plagiarism. Today, design is of international interest and importance, yet manufacturers find it impossible to obtain adequate protection anywhere in the world. I suggest that the time is now ripe for the setting-up under UNO of an international organisation to handle the registration of designs throughout the world. The difficulties are, of course, enormous, but I believe this is a political and economic matter for business men and designers to propose, and governments to solve.

In the meantime, one cannot help remarking that without receivers of stolen goods there would be no thieves; likewise, without willing purchasers there would be fewer copies of successful designs. Therefore, one of the points most necessary is that of moral persuasion, and it is interesting to see what the furniture industry is trying to do so far as this country is concerned. The arrangements adopted by the London & South Eastern Furniture Manufacturers Association* have the advantage of speed and cheapness, with the additional advantage of the cases being heard by knowledgeable and respected people in the trade, providing an example to other trade associations and professional bodies. It is interesting to note that associations themselves can bring pressure to bear internationally; witness the recent case of the Japanese stocking manufacturers, who were alleged to have copied the cartons of their British *confrères*. A heartening result of this objection by the British association was an admittance by the Japanese association of this practice, and the efforts made by it to prevent a recurrence of the plagiarism.

The difficulties of dealing with this matter legally, either at home or abroad, is that legislation is of the horse-and-buggy character, in a jet-propelled age. After all, a new product can be exposed to millions of people, via television or international magazines, in a matter of hours, and in terms of time it is not long before an original idea is plagiarised.

I am convinced, therefore, that while everything should be done to bring pressure to bear on governments to take reasonable action to protect designers and manufacturers against plagiarism, and bearing in mind that one does not wish to stultify improvements and developments of new ideas, the continued propaganda by associations and professional bodies about the immorality of stealing someone else's brain-child, may in the end prove to be more effective.

LESLIE JULIUS
Works Director
S. Hille & Co Ltd
Watford, Herts

* See previous letter

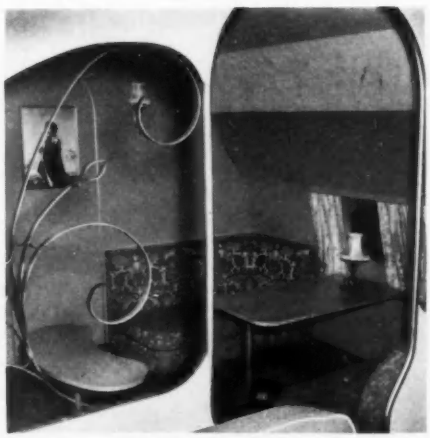
### Flight of fancy

SIR: As members of the de Havilland furnishing design team, it was with feelings of deep regret that we read your brief review of aircraft interiors, 'Pointers' (DESIGN October page 24), in which you were justly critical of the sectional 'Comet' lounge mock-up exhibited by de Havilland's at Farnborough. (*See illustration below*).

We feel that we must take this opportunity to point out that the members of this design team had no connection whatsoever with this particular Farnborough exhibit.

With reference to your appraisal of the design standard set by Charles Butler, we would like it known that we also consider that this is the right trend for modern aircraft and follows very closely our own personal lines of thought.

P. H. Marshall, Robert C. Coulter, L. F. Gray, D. F. Bartlett, P. Elms, R. A. Wilkins, Douglas J. Muir, H. A. Pledger, A. Carlton Smith, L. G. Howell
St Albans Herts.



## BOOKS

### Graphis annual 1957/58,

*Editors, Walter Herdeg and Charles Rosner Graphis Press, Sylvan Press, £4 4s*

The sixth volume of 'Graphis Annual' contains nearly 180 pages of illustrations and 22 countries are represented among the 813 reproductions, of which 85 are in colour.

The best and most extensive sections are devoted to posters, advertisements, and booklets. There are some highly amusing examples from France and several interesting and highly competent, but derivative, examples from Japan. The USA has contributed many dramatic advertisements and posters demonstrating excellent use of first-rate artwork and brilliant photography. The method of selecting work for inclusion in 'Graphis Annual' is not explained but one assumes the selection is the personal choice of the two editors: if so, they have made their selection in these three sections with exceptional skill, and the result is an invaluable and stimulating cross-section of current international advertising design.

In the latter part of the volume, packaging, trademarks and letterheads are dismissed rather lightly, and together occupy a mere 10 pages. The selection here is less sure than in the earlier sections. (One of the best of the trademarks – F. H. K. Henrion's design for a pest control firm – was executed five years ago and reproduced in the 1954 volume of 'Designers in Britain'.)

The standard of production is exceptionally high

*continued on page 75*

## BOOKS

### HUMAN VALUES IN CONFERENCE

*continued from page 47*

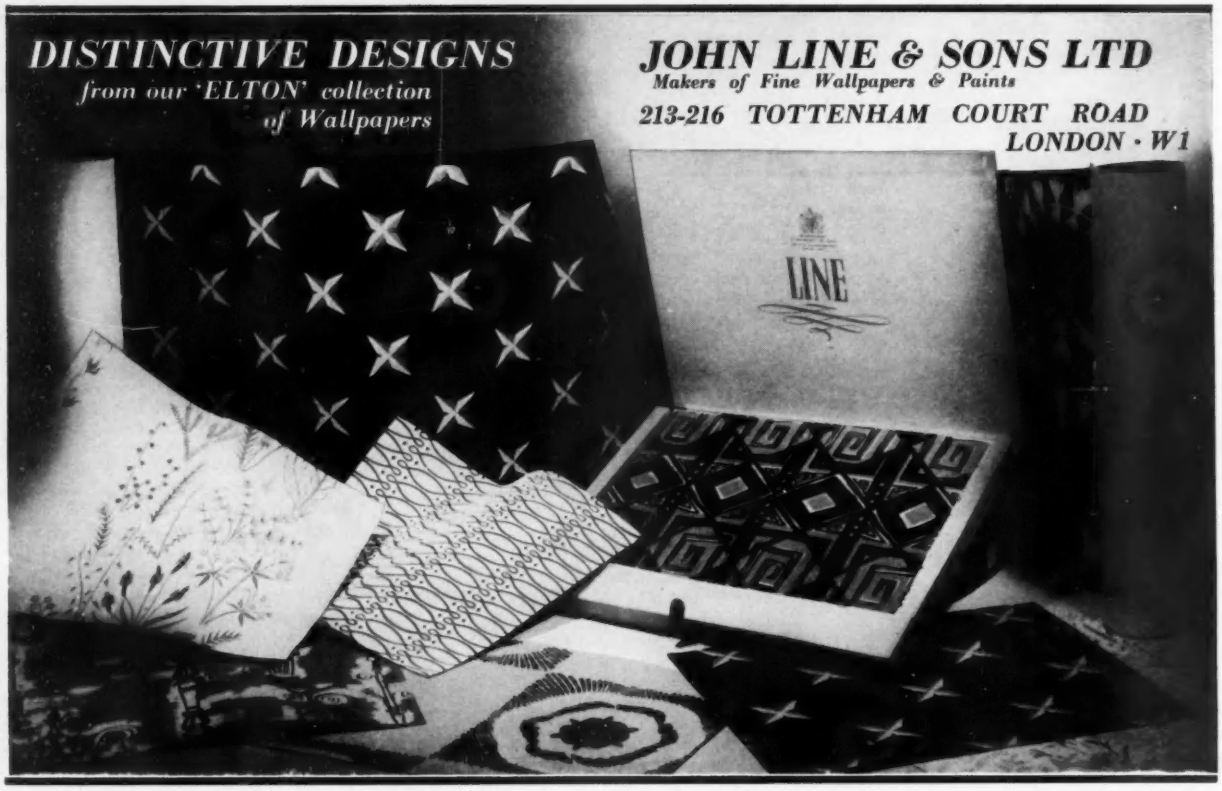
for education, and they found that. The purpose of education is to relate our own problems to those of others, and to fix them in the total setting of the times. Aspen this year showed designers, and showed me that the problem of matching machine production with human dignity, which William Blake and William Morris foresaw, is now universal. And I hope that I showed, what Blake and Morris would have denied, that the uncompromising ethic of science can brace us, in our daily wrestling with the problem.

What the conference taught, then, was that designers – and scientists – are not technicians but people. Such a lesson, deep and lasting can be taught only by infectious example. It was impressive that the conference mustered men who were not only distinguished designers, but whose conversation was worth listening to on many subjects: Saul Bass, Leo Lionni, Walter Landor, Ernesto Rogers and others.

I am not sure that Englishmen with similar reputations would have been at home in such a conference here. In England, the successful are often oppressed by a sense of guilt, for personal success is regarded as not quite socially correct; so that when the successful meet the unsuccessful, each feels embarrassed for the other. This is not so in America. There, the successful are visibly pleased, without being pompous, and the unsuccessful do not believe that they are out of the race.

It may be that those who succeed in America have as much of a conscience about it as they do here. But they show it in a different way. They show it by retaining the liberal scruples of their youth, and by continuing to search their hearts about the ethics of their work. It seemed to me that it was this haunting liberal conscience which brought the leading designers to Aspen, and which kept them as interested in abstract ideas as the youngest struggling student. It ran through every conversation.

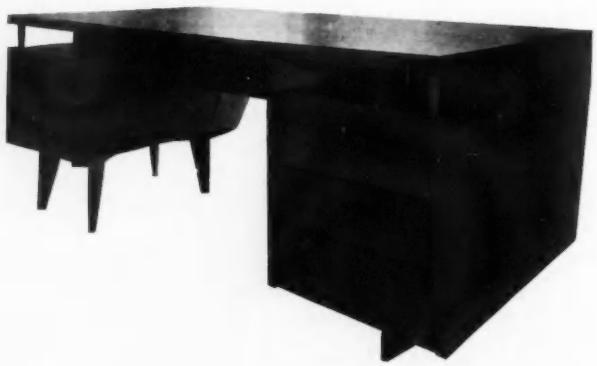
Conversation, certainly, was a constant pleasure at the conference, in the discussions and out of them. I have to admit, ruefully, that designers are wittier than scientists; they are also handsomer. And they are less given to jargon – the conference was quite free of the Mumbford-Jumbford I expected – and of platitude. The odd thing is, designers are not nearly as inventive and brightly mischievous as scientists. JACOB BRONOWSKI




## BOARDROOM FURNITURE TO MEASURE

is a practical possibility and need not cost the earth. For Executives who have special problems; the desk top must be large enough for plans or drawings, suitable for people to sit round in conference, or accommodate a special reference or filing system. All these and many other problems have been solved by HAMMERS.*

* The Brothers Nicholson have designed attractive reasonably priced Office Furniture exclusively for HAMMERS.



*Office desk was part of the furniture designed by Holland & Hannen & Cubitts Ltd. for The Cement Marketing Board Offices.*

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RS


## BOOKS

and the layout of this volume is an improvement upon earlier volumes. The captions give much useful information but are often unnecessarily wordy: "penetrating portraiture" and "delightfully decorative" are poetic assessments that the reader may prefer to evolve for himself. The press advertisements section, too, makes heavy demands upon the caption-writer's vocabulary: "functional and imaginative", "dynamic", "striking" "sensitive", "diverting", "competent", "apt" and so on. HERBERT SPENCER

**International Christmas**

*'Writing' by Mai Thu, one of* 10 *Christmas card designs issued this year by the United Nations for the benefit of* UNICEF *(United Nations Children's Fund). All profits from the sale of these cards will be used to assist sick and hungry children throughout the world. Boxes of ten cards,* 7*s* 6*d per box, are obtainable from* UNICEF *Greeting Card Fund,* 14–15 *Stratford Place, W*1.

### Correction

DESIGN November page 61: the adaptor, illustration 24, is made by Nettle Accessories Ltd, not by The Edison Swan Electric Co Ltd as stated.

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Addresses of designers may be obtained from the Editor.

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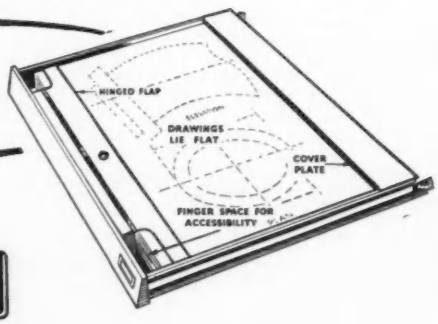


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# Classified advertisements

*Rates: 1s 3d per word (minimum, 20s). Box numbers, 1s extra*

*Copy: Last date for copy is 10th of month preceding date of issue*

## RECORD OF DESIGNERS

MANUFACTURERS *requiring the services of designers, whether for staff positions or in a consultant capacity, are invited to apply to the Record of Designers, CoID, London, or to the CoID, Scottish Committee, 46 West George Street, Glasgow C2. They can obtain a short list of designers suitable to their particular purposes, which should be explained in some detail. This service is free to British manufacturers and incurs no obligation.*

## SITUATIONS VACANT

KENT EDUCATION COMMITTEE
MAIDSTONE COLLEGE OF ART
Required January 1958 part-time teacher of Typographic Design for senior Graphic courses. Applications to Principal, Faith Street, Maidstone, by 13th December.

DYNAMIC DESIGN. The Mappin & Webb Group has wide ramifications which extend from holloware, flatware and cutlery in silver, silver-plate and stainless steel to textiles, linens and fashions. In furtherance of major plans for expansion and development, the Group requires the services of an outstanding consultant designer, who combines fertility of invention and originality with commercial sensibilities. The appointment would involve the opportunity for the study of foreign markets and equally the examination of competing products abroad. Successful candidate would be invited to join the staff of the Group as the Head of a special Department. The appointment calls for a designer with the highest qualities, enthusiastic to devote his skill and interest to creation in metal. Location London. Appointments for exploratory discussion may be made with the Group Personnel Manager, Mappin House, Winsley Street, Oxford Street, W1.

THM PARTNERS require a Senior Designer with a good architectural background and ability as an administrator to work on Shops, Offices and other types of interior design. Good salary. Apply in writing, 48 Dover Street, W1.

SHOPFITTING. Large London firm requires designers who can also produce good coloured perspectives, plenty of scope and variety of work. 5-day week. Pension scheme. Apply stating qualifications, experience and salary envisaged to Box 267, DESIGN, 28 Haymarket, London SW1.

IMPORTANT FIRM of Bone China Manufacturers wish to contact free lance Designer interested in design for Bone China Table ware. Co-operation of resident Art Director would be given. Box 266, DESIGN, 28 Haymarket, London SW1.

DESIGNER required. Experienced in contemporary Packaging, Display and Exhibition Stand design as Chief Assistant to Design Consultants. J. EDWARD SANDER ASSOCIATES, 68 Oxford Street, London W1. MUSEUM 2261/2.

AN OPPORTUNITY exists for an experienced man to become personal assistant to the Art Production Manager of a prominent Exhibition Contractor. Experience should cover the progressing of decoration and all art work necessary in finalising stand construction from shop work to site installation, including a knowledge of working drawings, the management and co-ordination of staff, etc. Applicants should write stating experience and salary required to Box 263, DESIGN, 28 Haymarket, London SW1.

## SITUATIONS WANTED

EX STUDENT, female, aged 20, Diploma in interior design requires position. Write Box OC/121 c/o 95 Bishopsgate, London EC2.

## COMMISSIONS & DESIGNS WANTED

FREE LANCE INDUSTRIAL DESIGNER offers services for product design in engineering and plastics. Original design, re-design, models, prototypes, working drawings. Box 181, DESIGN, 28 Haymarket, London SW1.

WEST MIDLAND ARTS LIMITED, Barbourne, Worcester. Artists, designers for sales and technical literature, packaging, posters and point-of-sales aids. Unique speculative layout service. Write for details. Competitive rates, first class work. Quotations given.

INTENDING EXHIBITORS at Overseas Fairs should contact DAVIES TURNER & CO LTD for free guidance. Specialists in packing and shipping Exhibits and Stands. Phone SLOANE 3455 or write to 4 Lower Belgrave Street, London SW1, quoting Ref USX 680.

DAVID POWELL designs individual pieces of furniture to your needs and makes them really well. Enquiries to, Studio 61 Lillie Road, London SW6.

RALPH SALTIEL, furniture maker, invites your enquiries for cabinet making, joinery and high class interior fitments. Individual items and short production runs our speciality. 523 Finchley Road NW3. HAMPSTEAD 9427.

## FRAMING

PICTURE FRAMES available in all sizes. Special design and finishes made to order. Mounts cut in a fine range of new colours. The Rowley Gallery, 87 Campden Street, off Kensington Church Street, W8. PARK 4349.

## PRINTING

THE CARAVEL PRESS offers a practical design and printing service to all who appreciate original ideas and first-class production. 11 Moxon Street, London W1. HUNTER 0492.

KINGS NORTON PRESS (1947) LTD, Colour Printers, have the most modern equipment to produce first class printed material coupled with a design service of outstanding merit. Factory – Kings Norton, Birmingham 30. Telephone: KINGS Norton 2262. London Office – Blackfriars House, New Bridge Street, London EC4. Telephone: CITY 6289.

PERFECTION IN PRINT. If you require display work which requires extra care in production, faithful reproduction of an expensive design, on first class work which you will be proud to display, whether it is screen printing, letterpress or litho you can trust it to TRAPINEX LIMITED, 176–188 Acre Lane, Brixton, SW2. Counter and window displays and all forms of window publicity.

A COMPLETE PRINTING SERVICE with a Studio for modern design; a Studio for Industrial Photography, including the new American Colour process, coupled with a fully automatic Printing Plant is the unique service offered by Nutt & Stevens Ltd, 3 Nedham Street, Leicester. A personal service by the Directors of the Company to all enquiries.

THE LEAGRAVE PRESS LTD, Luton offers a comprehensive Printing Service which includes designing and artwork, a fine range of Monotype faces, batteries of first class letterpress machines and a good finishing department. Representatives are available to discuss your requirements – and vans deliver in London and district every day. Telephone the works Luton 2525 or our London Office at 9 Southampton Place, WC1. Holborn 4401.

## PHOTOGRAPHY

Type repro. problems? PHOTO TYPESETTING could supply the answer: Display and special lettering, set direct to film or bromide, has many advantages – investigation and trial of its many applications is well worth while. PHOTO SET LTD, 9 Emerson Street, London SE1. Telephone: WATerloo 6630.

DENNIS HOOKER looks forward to renewing the many contacts he made as photographer for the Council of Industrial Design now that he is firmly established as a Director of Gordon McLeish and Associates Ltd at 44 Queen's Gate Terrace, Kensington, SW7; Telephone KNIghtsbridge 7878. All forms of Colour photography can now be undertaken as well as black and white.

## MISCELLANEOUS

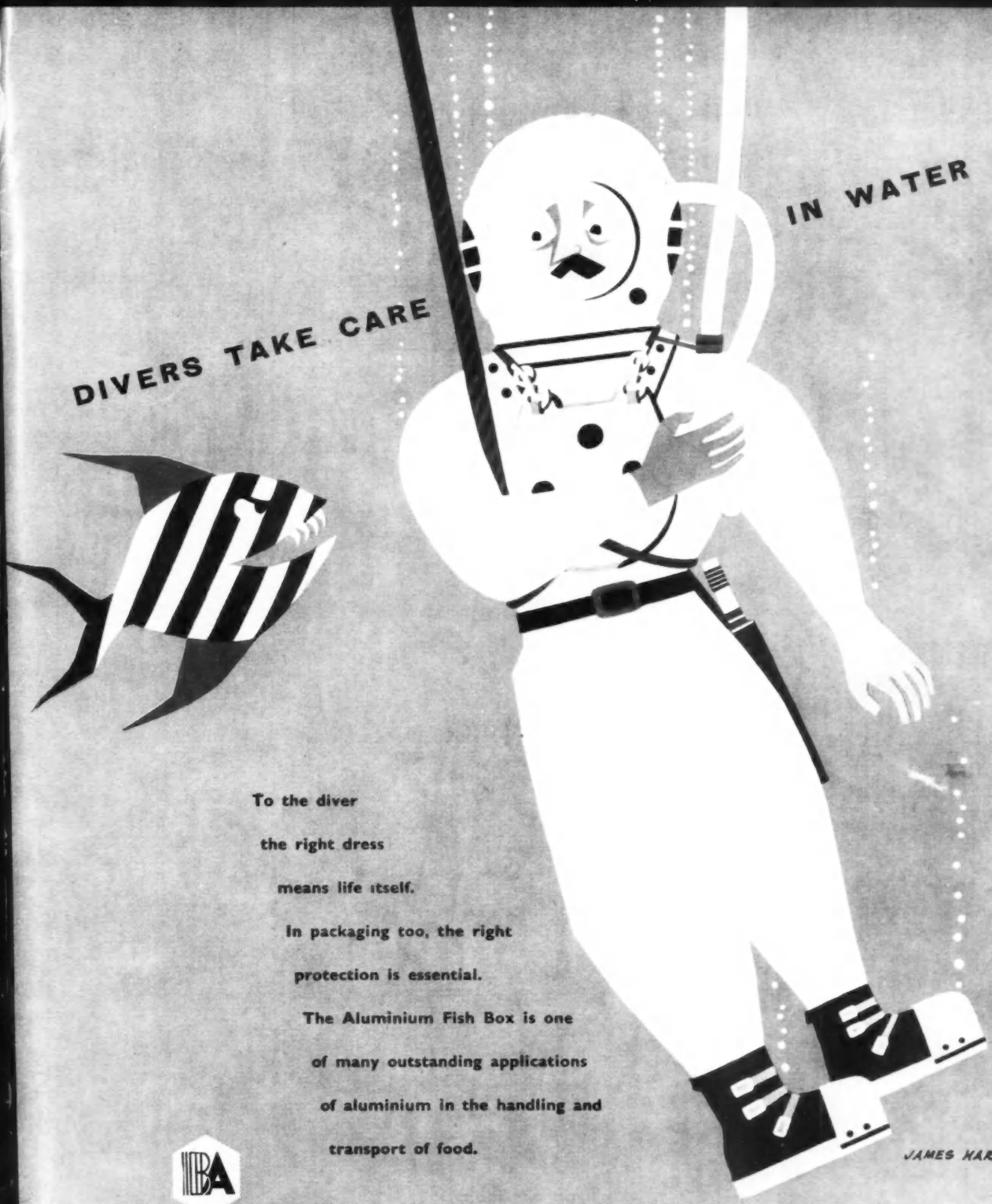
LARGE ROOM, for use as London studio, with use of telephone required by Design Consultant – preferably Chelsea or surrounding district. Would consider redecorating and improvements if necessary. Send particulars to Box 268, DESIGN, 28 Haymarket, London SW1.

## PROTOTYPES & MODEL MAKING

RICHARD DENDY & ASSOCIATES welcome your enquiries for architectural, engineering, experimental and ship models; production runs of advertising units in rubber, plastics, wood or metal; prototypes in all materials; giant exhibition and carnival displays; clay modelling; commercial lettering; designs and drawings; film special effects and models; film and theatrical properties, masks, wigs and costume trimmings. 4, 5 and 6 Seaton Place, Hampstead Road, London NW1. EUSTON 7617 and 1981.

METAL – WIRE – TUBULAR WORK. Let us manufacture your prototypes and/or production runs. Holborn Metal Works, 334 Upper Street, N1. CAN 8042.

DESIGN is published for the Council of Industrial Design, The Design Centre, 28 Haymarket, London SW1 (Scottish Committee: at 46 West George Street, Glasgow C2) by Her Majesty's Stationery Office K106 SO Code No. 88-1266-12-57* Printed in Great Britain by *Balding & Mansell*, London and Wisbech

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means life itself.
In packaging too, the right
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of many outstanding applications
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*M. Jean Royère is an industrial designer of international repute. He expresses below his convictions about colour and forecasts the impact this new thinking will have on our everyday lives.*

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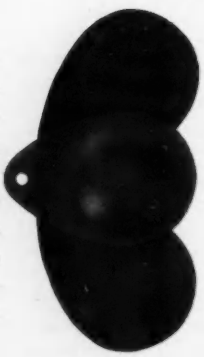

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